

Sara Carter - Bradford

*The Journal of the Musical Home Everywhere*

# THE ETUDE

## *Music Magazine*

Sara Carter - Bradford

CHAS. O. GOLDEN -

PRICE 25 CENTS  
\$2.00 A YEAR

THE DREAM OF CHOPIN

*April, 1928*



# Three Far-Famed American Song Composers

A WIDE VARIETY OF SONG MATERIAL FOR CONCERT, HOME AND STUDIO USE

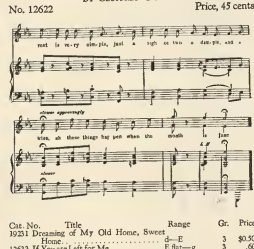
## O'HARA

ALTHOUGH GEOFFREY O'HARA was born in Chatham, Ontario, Canada (in 1882), nevertheless he is accepted as an American, his works having been produced, and most of his life spent, in this country. His early musical education—voice and composition—was the result of instruction by one of the country's leading master teachers, Volker, Hosner, Norris, Bimboni and others. Success came to him early when in 1913 Curcio selected one of his songs for his repertoire. He was appointed Director of Native Indian Music the same year, and during the war he became very active as a song leader in the service. Some of Mr. O'Hara's war songs became famous instantly and since that time he has produced a number of compositions which have been received with favor by leading vocalists. He has traveled extensively in light opera, on the concert stage and the lecture platform.

## JUST JUNE

By GEOFFREY O'HARA Price, 45 cents

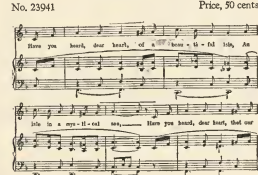
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## THE ISLE OF BEAUTIFUL DREAMS

By GEOFFREY O'HARA Price, 50 cents

No. 23941



The range of each song is indicated with small and capital letters. The first letter is the lowest note the song and the second letter is the highest note. A small letter tells that the note is below or above the staff and the CAPITAL letter tells that it is on a line or in a space within the staff.

## THE GYPSY TRAIL

By T. B. GALLOWAY Price, 50 cents

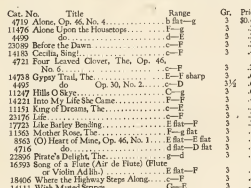
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## GALLOWAY

TOD BUCHANAN GALLOWAY was born in Columbus, Ohio in 1863. He was graduated at the public school of his native city and at Amherst College, after which he was admitted to the bar and elected Probate Judge of Ohio. He also held other offices of trust in the legal profession. Although Judge Galloway's profession has been that of law, he has found time to indulge his love of music and has composed a number of songs which are individual and characteristic. He is also known of his artistic, best known of his well-known, "Gypsy Trail." He is also considered an authority on musical subjects and has written a number of articles of educational value.

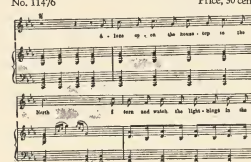
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## ALONE UPON THE HOUSETOPS

By T. B. GALLOWAY Price, 50 cents

No. 11476



## NEIDLINGER

WILLIAM HAROLD NEIDLINGER, vocalist and composer, was born in Brooklyn in the year 1893. He took up the study of music in a serious way at an early age first with Dudley Buck and C. C. Muller in New York, later going to London to study with Dr. Donner. During this early period of his career he was conductor of a number of the leading choral societies in and around New York. After a few years as vocal teacher in London and Paris, he returned to his native land and settled in Chicago where he became quite prominent as a vocal teacher. Mr. Neidlinger was equally at home in general composition, producing songs, anthems, choruses, cantatas and interesting songs for children. His successful song cover a wide field, from Southern dialect to philosophy, as found in Browning and Whitman. He died at his sanitarium in East Orange, N. J., in 1924.

## SWEET MISS MARY

By W. H. NEIDLINGER Price, 50 cents

No. 12592



Cat. No. Title Range Gr. Price  
12592 "Sweet Miss Mary" E-B 40 50  
12593 "The Gypsy Trail" E-B 40 50  
12594 "The Isle of Beautiful Dreams" E-B 40 50  
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## THE ETUDE

### San Carter - Bradford Can You Tell?

QUEST  
No. 11

1. What two great vocal forms came into existence in 1600?
2. Who were John Bull and Ole Bull?
3. In what two operas is a celebrated "Mad Scene" to be found; and who were their composers?
4. Who has been mentioned as "The greatest American composer ever born in Ireland and educated in Germany"?
5. (a) In what Italian opera is the famous song, *La Donna e Mobile*? (b) What do these words mean?
6. Who wrote the "Nutcracker Suite"?
7. What American singer was the first internationally known Carmen?
8. How can one-twelfth of a beat, in four-four (common) time, be represented?
9. What is an overture?
10. Who was the greatest of American women violinists?

TURN TO PAGE 326 AND CHECK UP YOUR ANSWERS.

Have these questions and answers as they appear in each issue of THE ETUDE MUSIC MAGAZINE. Many after months, and you will have the entertainment material when you are least to a group of music loving friends. Teachers can keep a scrap book of them for the benefit of other pupils or others who visit by the recreation room reading table.

### What is a Symphony Concert?

By DR. ORLANDO A. MANSFIELD

THE CLASSICAL symphonies and, to a certain extent, modern symphonies also, are, in substance, sonatas for full orchestra; that is, they are compositions of which consists of three or four movements, contrasted in form and style and scored for the instruments found in the best orchestras of the time of their production. And, of course, as compared with the movements of the ordinary pianoforte sonata, those of the symphony are considerably longer and much more fully developed.

Gradually, as the performances of symphonies increased in importance and frequency, during the last century, the term symphony concerts came to be applied, although somewhat inaccurately, to any series of concerts at each of which a symphony was performed, or even to choral or miscellaneous concerts at which the performance of a symphony was merely occasional. This use of the term was scarcely justifiable, and the expression has now become more properly and consistently applied to concerts given by celebrated and more or less permanent musical institutions or societies, in Europe and America, at which the performance of symphonic works is the main object in view. No musical movement has grown more rapidly in the last twenty-five years.

### Musical Appreciation and Musical Form San Carter - Bradford By EUTOKA HELLER NICKELSEN

- Every child should know:
1. That each major scale has a relative minor scale.
  2. That number six (the sub-median) of a major scale becomes the tonic for its relative minor.
  3. That the Natural Minor scale has no altered tones.
  4. That by raising the seventh tone one-half step both ascending and descending, the Harmonic Minor scale is formed.
  5. That by raising the sixth and seventh tones one-half step in the ascending scale and by canceling the altered tones in the descending scale, the Melodic Minor scale is formed.
  6. That by a combination of the Melodic Minor ascending and the Harmonic descending the mixed Minor scale is formed.
  7. That the "raised seventh" occurs very frequently throughout any composition written in the minor mode.
  8. By a glance when the tone close of a composition is in a major or minor key.
  9. That any key signature represents two keys, either that of a major key or its relative minor.
  10. That the Minor mode is used to express mystery, distress and sorrow.

### Taking an Inventory

By SARAH A. HANSON

THE FIRST of the year is a good time to take an inventory of your musical progress during the past year and to make your plans for the future. Come to some decision as to what you mean to do for your community musically and otherwise. Take each pupil individually and see in what respects he can be further improved during the remainder of the school year. Such a review with an eye to coming events not only summarizes effectively the work accomplished but also gives a fresh outlook for the future, which is very stimulating.

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I admire Mr. Shefte's knack in blending the musically meritorious and instructive elements with that assembly by which he has his courses. The knowledge and proficiency thus acquired, may at a later period (that is, after a student has so early converted to the accuracy of his or even his active pursuit of chemical as well as the higher grade modern music, in the light I am glad to have recommended the course.

**Shelton E. Parker**  
Steinway Hall, New York City.  
Internationally known composer, pianist and educator. President of the Associated Music Teachers League, Past President of the New York State Music Teachers Association, Instructor for the Music Teachers National Association, Director of the American Progressive Piano School, etc.

An examination of the "Shefte Rapid Course for Popular Music" quite impressively, by the straightforward manner, in which it sets out the materials for popular playing, embodying the fundamentals in an orderly and progressive fashion and leading to an excellent performance of the type of music which has so great a present day appeal.

**Carl W. Nader**  
Head of Music Department, Harrison School, Harrison, New York City.  
Head of Piano Department, Academy of Holy Name, Albany, New York, Associate Judge Music Week Association, New York City.

Having examined the Shefte Method for teaching popular music, I confess myself surprised at the thoroughness and accuracy of his system. The study of the Shefte method is a most valuable and pedagogically correct music a preface to the study of serious music that is pedagogically correct.

**Charles L. Tracy**  
President Ohio School of Music & Dramatic Art, Ohio City, Ohio.

In the hope that directed and supervised study of so called "Jazz and Popular" piano playing will lead thousands to play and enjoy the music of classic I have thoroughly examined and now recommend that Shefte's published instruction books be commended them as clear and concise. Popular piano playing, especially developed in the "Jazz and Popular" master them, Shefte's book is a most valuable and pedagogically correct music a preface to the study of serious music that is pedagogically correct. I have now examined.

**Edward Moore**  
Music Critic—Chicago Tribune.

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**Charles L. Tracy**

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### Mothers and Music Week

THE MAIN purpose of this department is to assist the mother in guiding and making pleasant the path of her children along the musical highway. We believe that she has a distinct responsibility in this direction and that it is possible for her, even without actual training in the subject, to develop, control and keep alive a musical atmosphere in the home and, to a certain extent, in the community.

Further: She can start a movement for the mothers' part in National Music Week, which is from May the sixth to the twelfth. It is not too early now to begin thinking about and planning for it, because, if it is a success, the mother will need the cooperation of the children, their music teachers, extra practice time and, most certainly, some special preparation and exertion on her own part.

When you come to think of it, it is a great tribute to the art that a special week should be set aside for its propagation and demonstration and that such extensive, nation-wide plans for its celebration should be perfected. None of the other arts receive such recognition and distinction.

### A Mother's Problems

AND NOW what can the mother do? First: she should begin at home. It would be a good move to plan a recital for some evening during the week under her own roof-tree. Let her children, and some of the neighborhood children who perform, furnish the program. At these gatherings father should be an honored and distinguished guest, since it is he who usually provides the means for the instruments and study of them and naturally would have an occasional display of the results of his efforts.

The mother's own part may be the refreshments, a bright, attractive home setting, and a cheery, inspirational, welcoming personality.

Second: If music instruction is given in the public schools of a town, there will probably be a special demonstration of it given some time during Music Week. Then it is plainly the mother's duty to go and thus encourage the instructor by her presence, and incidentally find out what sort of music-teaching her children are receiving and the type of instructor administering them. If no demonstration is offered by the teacher, the mother should see that such a program is provided, because National Music Week is emphasizing this particular feature, and no school should be out of step in the big parade.

If the public school in her town does not include music instruction, this is the week for her to begin an active campaign to see that it is introduced. Let her go after her school authorities, get music educational publicity from her local press, organize the music teachers and professional musicians of the community and get them to storm the school boards; the superintendents and the principals. Under the impetus of National Music Week such a campaign ought to be successful. In pursuance of this movement she should write the National Bureau for the Advancement of Music, 45 West 45th Street, New York City, and ask for copy of pamphlet entitled, "The Value of Musical Training to Children in the Schools of America," and "A Speech That Raised \$2,000 for the Band."

(Continued on Page 315)



## When the Band played his own March...

"A band in the street—a band—a band!" Youngsters running, beckoning, shouting. Among them was a boy of eleven whose voice was heard above their clamor. It was his music that the band was playing—the military march he had composed for the great Constantin, Grand Duke of all the Russias.

Frederick Chopin was the boy's name—soon to become a genius among composers—a master at the piano.

Chopin received early musical training upon the piano, the basic instrument of all musical progress.

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will be the title of the first volume to be published in the "Master-Composer" Series, the selection being particularly appropriate in view of the fact that the year 1928 marks the observance the world over of the centenary of Schubert's death. The volume begins with a colorful, accurate and concise sketch of Schubert's career, followed by the actual music of more than thirty-five of his most popular compositions, selected not only from his piano works, but also from works operatic and symphonic in character. There are also a number of transcriptions of his best known songs, and, in addition, six four-hand arrangements of compositions that are especially popular. Each composition is linked to the following one by an interesting paragraph of biographical, anecdotal or critical information. To read the life-story and to play the compositions in this volume means that you become intimately acquainted with Schubert both as a composer and as a human being. All strictly piano compositions are presented in the original, and all arrangements are of medium difficulty, so that the average music lover can enjoy and appreciate the volume. In appearance, "Schubert at Home" is as attractive as its contents. It comprises 160 pages of music and text, printed on fine paper from engraved plates, the cover design being a bronze maroon with the composer's name in green and a striking likeness in sepia brown. The size of the volume is eleven inches in height by about nine inches in width. A sample of the arrangement of text and music is given below, also the complete music index. All volumes in this Series will be priced at \$1.50.

The form of arrangement is shown, and the Complete Contents given herewith

It is a melancholy fact that, while Schubert was very fond of composing for the stage and wrote in all more than a dozen operas, no one of them had any degree of success, and many were never performed. This was in no sense due to the lack of dramatic intensity or melodic inspiration on the composer's part. It was chiefly due to the weak librettos which were supplied him. Some of the most beautiful music he ever conceived was incorporated in "Rosamunde, Princess of Cyprus", founded on a play by Madame von Chezy, who also wrote the libretto for Carl Maria von Weber's opera "Euryanthe". When produced in Vienna on December 20th, 1823, Schubert's music was enthusiastically applauded, but the libretto was so weak that only two performances were given, the parts tied up and entirely neglected until Sir George Grove and Sir Arthur Sullivan rescued them from oblivion in 1867 when on a visit to Vienna. No entracte with greater musical charm has ever been written than the one from "Rosamunde" which follows.

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Impromptu Op. 142, No. 2	Erl-King, The
Marche Militaire (Simple)	Hark! Hark! the Lark
Marche Militaire (Tausig)	Serenade
Minuet No. 1	To be Sung on the Water
Minuet No. 5	Trout, The
Minuet (Sonata Op. 78)	Wayside Rose, The
Moment Musical Op. 94, No. 3	Who is Sylvia?
Petite Scherzo	
Waltzes	
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*p*

*mf*

*f*

*cresc.*

*rit. e dim.*

*p a tempo*

*cresc.*

*mf*

*cresc.*

*f*

*Fine*

*p*

*cresc.*

*mf*

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## APRIL SONG

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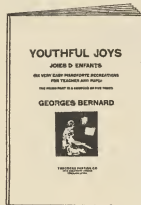
THERE is much to recommend these sketches for use in concert teaching and pianistic recreation. There are five numbers in all and they give in splendid style, transcriptions in Western notation of the Hill Music of India. The composition of the Hill Music of India is a way that retains much of the fascinating atmosphere of their original source. This suite is a transcription of the individual numbers or the entire suite will furnish a delightful novelty for any program. The minor modes, interpretative effects and variety of unusualness found in these numbers also advancing pupils.



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TEACHERS or parents can give young students, even in the first month of study, considerable pleasure and great help by the use of these duets. Practice of these pieces will tend to develop in a perfectly natural way a feeling for rhythm, phrasing and expression. The primo, which is to be played by the young pupil, is in a complete five tones. While the pupa's part is interesting and attractive and quite easy, the participation of the mature player in these duets gives the pupa a feeling of real accomplishment beyond what would be felt with solo numbers of this grade.



## American Opera and Its Composers

By Edward Ellsworth Hipscher  
Cloth Bound; Price, \$3.50

FROM all corners of the country we have been in receipt of excellent reviews given this unusual book. Thousands have been interested in the ideal of attaining a dominating position by American composers in the realm of opera. Music club members, active music workers, directors and operatic singers should be conversant with what has been accomplished along these lines and this book gives just that information. It treats only of serious American opera, not including operetta and musical comedy. 267 are listed and discussed and of these 100 are published. The book contains the names of the composers, the titles of their operas. All is presented in a manner that makes delightful reading and yet to provide for the reader's usefulness as a book of reference, there is an elaborate index with over 2,000 items and nearly 10,000 page references.

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## Miss Polly's Patch-Work Quilt

Operetta  
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Price, 75 Cents



ANYONE who has searched for operettas or musical plays suitable for use with amateur groups not having any dancing talent available or having to make their performance and entertainment for church folk or others not particularly desirous of having their young people essay elaborate productions of the type of many musical comedies widely used, will find that Miss Polly's Patch-Work Quilt fits the need in such cases. It is a good wholesome entertainment of moderate length and while it is most conservative and group and group amusing action and dialogue. From the range of broad humor, which is in four part writing, all the way through the various varieties, with one or two darts interspersed, the music is lively and melodious.

## THE MUSICAL HOME READING TABLE

Anything and Everything, as long as it is Instructive and Interesting

Conducted by  
A. S. GARBETT

## When Liszt Improvised

Minnie Hauk, in her day a famous American singer, knew Franz Liszt well, and her book, "Memories of a Singer," contains some interesting pages about him.

"Franz Liszt would often come quietly to my drawing-room, walk up to my piano, which stood in the corner near the windows, and improvise," she tells us, after describing her apartment in Vienna, overlooking the Danube and the Royal Castle. "The silver rays of the moon would shine upon his inspired face, and he appeared to me like a supernatural being. So he would sometimes sit for an hour or more and play as only he could play. I have heard all the great pianists since the sixties, but none moved me as did the Abbe Liszt. Under his magic fingers the piano would become a whole orchestra, producing the most wonderful music imaginable. Sometimes he would forget himself and play on till morning would touch him gently on the shoulder

and say, 'Will you not have a game of écarté now?'

"He loved to play this silly game for a rest, and, as it was not good for his sleep to exert himself too much, mother often employed this ruse."

She also describes his playing at Saturday night gatherings in the hotel, where people of social importance often came. "She used to sit near him where she could notice the wonderful change that would come over his face the moment his fingers touched the keys. When conversing in society he was most graceful; his lips would move incessantly and utter words one could understand only with close attention. When sitting at the piano he appeared like a god. He forgot everything around him, and played such sublime music that it seemed not to be of this earth. . . . On several occasions this music moved me to tears, and, on returning to my rooms, I would cry like a baby."

## A Lock of Beethoven's Hair

BEETHOVEN loved to play tricks that were not always in good taste. Louis Engel, in "From Handel to Hald," tells us how "a Mrs. Halm wrote to him (Beethoven) when he had already lived half a century, and most sentimentally asked him for a souvenir—if possible, a lock of his hair—and he was cruel enough to cut some grey hair from a goat and to send it to her in a locket which she had transmitted to him for that purpose. There would not have been much harm in it, because Mrs. Halm in perfect good faith wore the locket. . . . But after her delusion had lasted some years, one of Beethoven's friends to whom he had

laughingly confided the whole story, cruelly revealed the secret to the very lady who was the victim of the hoax."

"With bitter tears she wrote to Beethoven, telling him how cruel it was to take such unfair advantage of her admiration and of unbounded good faith in him, and to render a friend, a sincere adorer, if she might say so, ridiculous before all her friends. . . . She pleaded her cause so well that Beethoven, touched by her resignation—she did not cry for vengeance but submitted meekly—repented of his joke and sent her some of his venerable grey hair, which made her happy."

## The Feeling of Rhythm

Something more than metronomic time-keeping is needed in playing or singing. In a remarkable chapter on the sense of rhythm, in his "Psychology of Musical Talent," Dr. Carl E. Seashore gives an admirable analysis of the power of rhythmic feeling in interpretation.

"It has been demonstrated that under happy grouping one can remember approximately as many small groups as one can remember individual objects without grouping," says Seashore. "For example, in listening to a series of notes one can grasp nearly as many measures, if they are heard rhythmically, as one could grasp individual sounds, if they were not heard rhythmically. This is a principle which is involved in all auditory perception. Individual sounds are grouped in measures and phrases, phrases and periods, periods and movements. The ability to grasp in terms of larger and larger units is a condition for achievement."

"The development of this ability results in power to handle vast numbers of sounds with ease, and such success is a

source of pleasure. This is true not only in poetry and in music but also in our natural hearing, even under primitive conditions. Thus, rhythm has become a biological principle of efficiency, a condition for advance and achievement and a perpetual source of satisfaction. This satisfaction need not be conscious. The rhythm need not be conspicuous in order to be effective. In music the poetry is play with rhythm, as it were, and thereby develop it in expansive and artistic forms."

Further he observes, "Rhythm carries. It is like a dream of flying; it is so easy to soar. We feel as if we could lift ourselves by our boot-strings. The pattern once grasped, we have an assurance of ability to cope with the future. This leads to a disregard of the care element and results in a motor attitude, a projection of the self in action. For rhythm is never rhythm unless we feel that we ourselves are acting it, or, what may seem incongruous, that we are even carried by our own actions."

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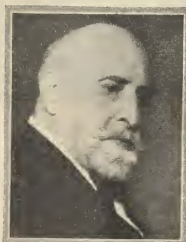


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Edwin Bachmann was formerly a member of the Elman Quartet, concertmaster of the New York State Symphony, and for several years has been a member of the Letz Quartet. He is equally gifted as a solo and ensemble player.



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## EDITORIALS

## Piano Compulsory

ONE of the most interesting signs of the times in music is the cultivation of the ability to play other instruments than the piano. Instruments such as the flute, trumpet, oboe, violin, viola, saxophone, clarinet, and French horn have expanded the musical horizon immensely and contributed hugely to the potentialities of the orchestral situation of America for the future. In fact, this marks a huge advance in our musical educational culture.

Yet, herein may lie a serious setback to musicianship, if we do not take a page from the experience of Europe. In looking over the catalogs of a score of European conservatories, we noted that in practically all courses, the piano was "compulsory." That is, no matter what other instrument is studied it is necessary to study also the piano, to complete the course.

The reason for this is obvious, even in the case of voice students. Music is a fabric of tones. When the student has not the ability to grasp more than one thread or voice in the fabric, his training is only fractional. It is the experience of most voice teachers that only a few of the pupils who come to their studios have anything resembling a good musical training. It was this fact that prompted the famous voice teacher, Franz Proschowski, to incorporate in his "Beginner's Book" of his vocal method, a means whereby the student can make up in a limited way for this great shortcoming. But even this will not give the student what he will acquire with a good course of instruction in piano playing.

It is inconceivable to the writer how the performer upon any one of the orchestral instruments can get a really good idea of the orchestral fabric unless he has a knowledge such as that which can be easily acquired only through the piano. True, Berlioz is said to have been unable to play any instrument well (he did play the guitar). Wagner was no pianist. John Philip Sousa can scarcely play his own marches at the keyboard. Don't make any mistake, however. All of these men, including the erudite Mr. Sousa, have made exhaustive studies in musicianship. They studied harmony and composition long and hard, through years, with masters and by themselves.

The advantage of the piano is that it opens the book to an instinctive knowledge of harmony and composition that can be acquired by no other means except years of study. In addition to this, the pianist who can play at one time four melodies or parts, as in contrapuntal playing, attains a personal mastery over the complications of modern music, in a far shorter time than it can be acquired in any other way.

The piano also is, of course, of great value as an accompanying instrument. For this reason, if for no other, the performers upon other instruments should learn to play the piano as well. It is not difficult, in listening to a violinist, to discover whether the artist is a pianist also and can grasp the musical composition as a whole instead of the thin line of notes that he is called upon to play.

Fritz Kreisler is a remarkably fine pianist, and we have often thought that this is one of the reasons why he reaches such a very high degree of artistry. For a similar reason we have often thought that the fact that Mr. Harold Bauer was a concert violinist in his youth makes his playing of the piano more beautiful and understandable. We have not the least doubt that the study of another instrument leads to a better comprehension of one's major instrument.

In the days of the great masters the composer was expected to play upon more than one instrument. Bach, Mozart, Haydn, and Beethoven were accomplished on at least two instruments.

The piano, however, is a most distinctive instrument. A

home without a piano is like a house without a front door. No matter what other instrument you may possess—flute, cello, trombone, violin, or trumpet—if there is not a good piano in the home, there is lacking the background for building up a thorough, all-around musical culture. This fact is so widely recognized that it "looks queer" to go into a pianoless home.

If you are studying voice or any other instrument than the piano, make plans at once to take up piano study as an indispensable adjunct. This may be the best advice you have ever read in the editorial pages of THE ETUDE MUSIC MAGAZINE.



"THE FLUTE PLAYER," MEISSONIER'S GREAT MASTERPIECE, NOW IN THE LOUVRE



# HABIT—THE STRUCTURAL STEEL OF A MUSICAL TRAINING

MODERN architecture has been revolutionized by the introduction of the steel skeleton by means of which the tiny shop or the great cathedral can be brought into being in a fraction of the time formerly employed. The great spires of Cologne did not reach up into the heavens until hundreds of those who laid the foundations were in their graves for centuries. Now a magnificent structure of thrilling beauty and great endurance is brought to completion in two years. The reason is structural steel.

In every musical education there is a structural background upon which the edifice must be erected. This background is a skeleton of habits—habits of correct thinking, habits of accuracy, habits of carefulness, habits of aesthetic detail, habits—habits—habits.

All practice is the culmination of habits. O student—you who are willing and glad to sacrifice hours and hours at your instrument—why do you not realize this more clearly? Why do you not see that the hour-glass, itself, has very little to do with your success, unless you everlastingly watch the development of your habits every second, every hour, every day, every year? HABITS! HABITS! HABITS!

A few notes played incorrectly with the wrong touch, the wrong rhythm, or other defects, for a few weeks, may create a habit which requires months to correct.

Habits demand will power. They must be established with great determination and cultivated through innumerable repetitions, always with the most exacting accuracy. Only in this way can the steel structure of your musical career be so soundly built that you may depend upon it at all times in the future.

## ON BEING PRACTICAL

AMERICANS have won the reputation of being practical. Just what does "being practical" mean?

We take it that it is most akin to the old problem of Euclid revealing that the shortest distance between two points is a straight line.

In music study we are constantly seeking to find that straight line. We strive to put aside all unnecessary nonsense and shoot like an arrow, straight for results.

Mr. Theodore Presser, the revered founder of THE ETUDE Music Magazine, was in this sense one of the most practical men we have ever known, and this accounts for the enormous popularity of his very successful educational works. He had no use for "dummy diddles," as he called fanciful and extraneous ideas which usually proved more obstructive than helpful. He saw his object clearly and went directly and unswervingly toward it.

At the same time he always realized that in musical education it was necessary to gain the student's interest with pleasing material. He hated ugliness in music and his sensitive nervous nature was such that sounds that were discordant in harmony or in tone-quality gave him actual physical pain.

In advising young teachers, he used to say, "See clearly what you are striving to do and then go toward that point by the most direct route possible." It was for this reason that he adopted as the first motto for THE ETUDE:

"He who combines the useful with the beautiful carries off the prize."

## MUSICAL WASTE BASKETS

ONLY a few years ago, it was the ambition of the writer of books to produce works that would last through the centuries. Milton, Spencer, Thackeray, Chaucer, Pope, Goldsmith, Scott, Dickens did not make books for the moment but for all time. That their works have survived is due to the spirit in which they were written.

The greater part of the huge volume of fiction that is shot out of the Hoe Printing Presses today, as out of a machine gun, is not written with any idea of doing more than catching popular favor for a few months.

Probably not more than one work in a thousand or even ten thousand will be known at the end of a decade. What a terrible waste of brains, not merely the brains of the writer but also those of the readers whose lives may be greatly influenced by these books which find their way to the waste paper basket a short time after they have left the printing press!

In music the same conditions exist. The pathetic thing is that thousands of young people turn their minds into waste paper baskets in which they deliberately throw the musical trash of the hour. A basket filled with trash leaves no space for treasures.

The human mind is such a marvelous and precious thing that its owner should seek to make it a treasure chest filled only with the best. We do not mean that the mind should be limited strictly to classics, ignoring much of the lovely salon music which has great educational value, but we do mean that it should be devoted largely to the works, simple or complex, of enduring value.

## RECOGNITION

ONE does not have to roam very far in European cities before finding oneself going along Beethoven Strasse, Via Verdi or the Rue Gounod. The only attempt we have ever known in America to honor American composers was in Flatbush, New York City, when a musical real estate man ran the customary staked highways through a farm and called them after De Koven, Foster, Sousa, MacDowell, Nevin and others. We wonder whether they have survived or whether they have been absorbed and are now 78th Street, or perhaps 378th Street.

Monuments, tablets, boulevards may be employed as posthumous tributes to composers, but, after all is said and done, what they need most and what they deserve is liberal, generous recognition during their lifetime.

The composer presumably writes according to his inspiration. He is expected to put down those divine messages which come from the great unknown. But, and mind this, the messages are to mankind. If his life has been rich and full, and if his art (his method of communication) is finely developed, his message may be the voice of the gods. If it is, the great soul of mankind will not be long in identifying it. Most of all, it should be honored and amply rewarded. Closed eyes cannot see the floral tributes of admirers, and ears sealed in death can never hear the most gorgeous requiems.

## THE "GREAT AND GLORIOUS ADVENTURE"

A PARIS paper tells the story of a woman who at the age of twenty came into a fortune. She had always lived within sight of the Eiffel Tower but had never had the courage to visit the City of Light. She paid her first visit and told the reporters, "It was a grand and glorious adventure." "What are you going to do next?" asked the reporters. "I am going to study the piano," she replied. "I have always wanted to study music, but have never had a chance. Now I am old and have no relatives. I think that music will make my best companion. And that will be my next adventure."

Thousands of people, starting to study music seriously and earnestly late in life, have found in the art a "grand and glorious adventure." Not all succeed in becoming able to play, but we know, from our own teaching days, of many who have been richly repaid for their labors.

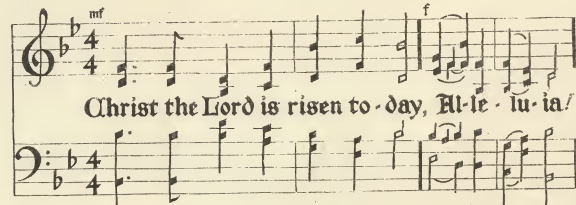
In fact, in some cases music study has proven a spiritual and mental inspiration, resulting in a complete renaissance of the individual. We have witnessed this in many cases, where music study has seemingly brought new youth to the mature beginner.

It must be encountered with severe earnestness. Then the advantage of the mental drill, the delight of the new experience, the sense of conquest over one's mind and fingers, bring back the thrill of buoyant youth and verdant fields.

Of course, no one can start out to become a virtuoso at fifty; but we do remember one former pupil who at fifty-five was able to achieve his life ambition to play three of the polonaises of Chopin.



## Alleluia The Glorious Song of the Resurrection From a Painting by Gotch in the Tate Gallery, London





## Reinforce the Weak Spots

By CAROLINE V. WOOD

THE PRINCIPAL reason why it is usually difficult for a piano student to read music written on ledger lines is because such a small proportion of the music which he plays is written thereon. The remedy is obvious—give him more practice in reading on the ledger lines.

In the early days, when the right and left hands are often playing the same notes of the scale an octave apart, have the pupil first play the right hand alone several times, for if he starts in by playing both hands together he will probably read only the left hand, simply letting the right hand

## Aiming for It!

By C. W. BERG

HAVE you ever noticed the difference between a person walking over smooth ice and a faltering, uncertain manner and a skater gliding over the same stretch with an easy confidence in his ability to arrive at the goal? In much the same way you have probably seen and heard some students playing scales in a hesitating fashion and others playing the same scales with perfect evenness and regularity.

What is the reason? Largely this: the faltering are absorbed in the individual steps or notes, while the graceful performers have their eyes fixed on the goal toward which they are headed.

The following exercises are helpful in instilling confidence.

Starting with the thumb of the right hand on middle C and the fifth finger of the left hand on low C, strike these notes firmly, giving them the relative value of a quarter note. Then play the scale of C through two octaves with legato touch, allowing each note the relative value of a sixteenth note and ending with the thumb

follow an octave higher. This, of course, does nothing toward making him a good reader of music written above the treble clef. If necessary, hold a ruler over the left hand part so he will not be tempted to follow it. Also give frequent drill in naming notes above and below the clefs.

Another thing—the pupil play the teacher's as well as the pupil's part to the scale, as soon as he is able. If he is not ready for the teacher's part at the time the duet is first studied, go back to it later on for that purpose.

The above suggestions, if followed, will have a tendency to make the pupil equally at ease in any register of the piano.

By C. W. BERG

of the left hand on high C and the fifth finger of the right hand on higher C. As your success with this exercise and the benefit you derive from it depend on your mental attitude, it is of the utmost importance that you form the mental concept of the first note as the starting place from which you "hop off," and the final note as the goal toward which you are moving. Giving the first note four times the value of the intervening ones imparts confidence to the mind and accuracy to the fingers, as it provides a station from which to aim at the target two octaves distant. As soon as you have struck the first note, fix your mind on the last one and *Allegro* for the rest.

For the descending scale the process is simply reversed. In the beginning it is better to confine yourself to two octaves. Later your ingenuity will lead you to practice in contrary motion and extended over four octaves. A little earnest work on this exercise means inevitable improvement.

## Do You Know That

By HAROLD S. FARNESE

1. SCHUBERT in his time was considered second-rate while the world extolled Mendelssohn to the skies?

2. Schubert and Beethoven were contemporaries in the city of Vienna and yet did not know each other?

3. Chopin was one of the few great composers who never learned how to write for orchestra?

4. Chopin's heart is buried in Warsaw, Poland, while his body rests in the Pèrle-Chaise, Paris?

5. Schumann believed that his music expressed the moods of two different beings merged in him, whom he called Florestan and Eschilus, and that he signed a great many of his compositions either "F" or "E.S."?

6. César Franck had practically no standing as a composer in his time and that, when he died in an accident, Ambrose Thomas, composer of "Mignon" and later Director of the Academy, refused to go to his funeral?

7. Weber wrote the opera "Oberon" on his deathbed and died shortly after its premiere in London?

8. Berlioz, who wrote music for numerous orchestras, could play only a guitar?

9. Claude Debussy received much of his inspiration from listening to Javanese music?

10. While most anecdotes about composers are true, those about the origin of most compositions were invented years later by the publishers in order to interest the public?

## Wrapping-Paper De Luxe

By C. H. SELWYN

IN his admirable life of Bach, F. G. Ahlby Williams tells that, after the great composer's death, "Bach's music felt more and more to oblivion, and for a time his name seems to have been forgotten. In 1803 a room in the Thomasschule (at Leipzig where Bach was Kantor) was used as the English Church, and on the first floor a smaller room was used as the vestry."

"In the latter was a cupboard in which the communion plate and surplices were kept. The writer was told that this cupboard had formerly been full of music

manuscripts and that during the years of oblivion, whenever a Thomas-schule boy wanted a piece of paper to wrap up his "Butterbrot" (bread) was allowed to tear out a sheet from one of Bach's manuscripts."

The author, however, adds a footnote to the effect that "the story may or may not be true—we give it for what it is worth." Bach wrote a great deal of music; but he died in 1750. Could he have left behind such unknown compositions to provide churchboys with wrapping paper over a period of a century and a quarter?

Teaching the Fundamentals of Music  
Through Improvisation

By HELEN OLIPHANT BATES

IF IMPROVISATION is taught in specified progressive assignments it is one of the most valuable and effective means of impressing upon the student the fundamentals of music education. Improvisation may be started as early as the first lesson. Children begin to form original sentences as soon as they can pronounce a few words. Why should they not also begin to form original musical sentences?

The first lessons should be devoted to rhythmic improvisation upon a percussion instrument such as the triangle, tambourine or drum, because on these instruments the pupil is not hindered with technique and can devote his entire attention to the rhythmic patterns.

Inasmuch as pupils should always be taught to think in complete ideas even from the beginning, improvisation assignments should never consist of less than a phrase. The first lessons might be planned as follows:

A four-measure phrase in 4/4, using whole and half notes.

Four-measure phrases in 3/4, 4/4, 2/4, using quarter notes.

Four-measure phrases in 4/4, 3/4, 2/4, using whole, half, and quarters.

Four-measure phrases in 4/4, 2/4, 3/4, 6/8, using eighth notes.

Four-measure phrases in 2/4, 3/4, 4/4, 6/8, using dotted halves and dotted quarters.

Four measures in 2/4, 3/4, 4/4, using six sixteenths to a beat.

Four measures in 2/4, 3/4, 4/4, using phrases in all rhythms, using ties and triplets.

After some skill is acquired at rhythmic improvisation, melodic improvisation should be started. This, unlike the former, cannot stand alone, but must be combined with some rhythmic pattern. In melodic improvisation pupils must be taught the value of repetition and sequence, and the constant use of given figures. Motives similar to the following may be assigned for development by means of repetition and sequence:

Four measures in 6/8, using phrases in all rhythms, using ties and triplets.

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Ex. 1

In addition to rhythm and melody, harmony should be studied from two viewpoints; namely, as exercises in broken or figured chords, and as an accompaniment to melody.

To understand pianistic idioms thoroughly the chords should be studied in different figures merely as chords. Freedom gained in using the chords in this way will prepare for freedom in using them as accompaniments. The three principle triads in fundamental and inverted positions offer abundant material for practice. It is much better for the pupil to know the principle triads thoroughly in all keys, and be able to play them quickly and easily than it is to have a hazy knowledge of a whole harmony book. The following motives are samples of what the teacher should give for development both as chords alone and as accompaniments to melodies:

Ex. 2

Pupils should also be asked to find motives from the pieces which they are studying.

As soon as sufficient facility with the phrase is acquired the period, double period and small two and three-part forms can be taken up. Pupils who are given sufficient drill in extemporizing in the smaller forms will learn not to play whole pieces pages long as though they consisted of a single phrase. The ability to punctuate, one of the first requisites of good musicianship, should be acquired from much practice in creating the different segments of a complete sentence.

In all extemporization pupils should be required to state before starting what they are going to use in their exercise, and they should play in time and tempo without breaks and halts.

The value of such a course in extemporization is inestimable. It teaches rhythmic patterns, melodic structure, elementary harmony and form, gives keyboard facility, improves sight-reading and develops musicianship.

Ex. 3

Ex. 4

Ex. 5

Ex. 6

Ex. 7

Ex. 8

Ex. 9

Ex. 10

Ex. 11

Ex. 12

Ex. 13

Ex. 14

Ex. 15

Ex. 16

Ex. 17

Ex. 18

Ex. 19

Ex. 20

Ex. 21

THE ETUDE

THE ETUDE

Sari Carter - Bradford  
Uses and Abuses of the Pedals

By the Distinguished Composer-Pianist-Teacher

EUGENIO PIRANI



In melodic passages where the right hand has to perform, in addition to the melody, notes belonging to the accompaniment (as in several *Songs Without Words*, by Mendelssohn), it is at times difficult to bind the different melodic notes, even though the fingers are changed frequently on the same note.

But the skillful use of the pedal between the notes (as mentioned above) renders the binding comparatively easy and can be effected much more quickly than the changing of the fingers. Let us take the first four measures of the *Spring Song*, for instance.

Ex. 1

Ex. 2

Ex. 3

Ex. 4

Ex. 5

Ex. 6

Ex. 7

Ex. 8

Ex. 9

Ex. 10

Ex. 11

Ex. 12

Ex. 13

Ex. 14

Ex. 15

Ex. 16

Ex. 17

Ex. 18

Ex. 19

Ex. 20

piano, in comparison with other instruments or with the human voice which can sustain and swell a note, is only relatively true. For the human voice, and the wind instruments also, are subordinate to the length and endurance of the breath. They cannot sustain the note beyond certain limits.

On the piano one way of increasing the volume of tone after the key has been struck is to strike a note or chord and allow the string to vibrate for a short time. After this press the pedal. In that moment all the sympathetic strings of the piano which were prevented from resounding by the dampers will vibrate, and the whole last page, while the sustaining pedal (right foot) changes with the different chords. The imitation of the bell becomes quite striking.

Here is an example of a passage which can be rendered only with the use of the third pedal. It is taken from one of the writer's *Concert Etudes*, No. 88:

Ex. 5

Ex. 6

Ex. 7

Ex. 8

Ex. 9

Ex. 10

Ex. 11

Ex. 12

Ex. 13

Ex. 14

Ex. 15

Ex. 16

Ex. 17

Ex. 18

Ex. 19

Ex. 20

Ex. 21

Ex. 22

Ex. 23

Ex. 24

Ex. 25

according to the different harmonies makes the rendition of this wonderful organ point quite easy. List who was not acquainted with the sostenuto pedal at the time he wrote these transcriptions offered to the pianist a task which, without this pedal, would have been impossible to perform.

The same is the case with Liszt's *Gondoliera* (*Venezia e Napoli*) where, at the end, the low F sharp suggests the tolling of the big bell of the Campanile di Venezia. With the help of this pedal, the F sharp can be developed into a wonderful organ point, being prolonged through the whole last page, while the sustaining pedal (right foot) changes with the different chords. The imitation of the bell becomes quite striking.

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Ex. 5

Ex. 6

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Ex. 11

Ex. 12

Ex. 13

Ex. 14

Ex. 15

Ex. 16

Ex. 17

Ex. 18

Ex. 19

Ex. 20

Ex. 21

Ex. 22

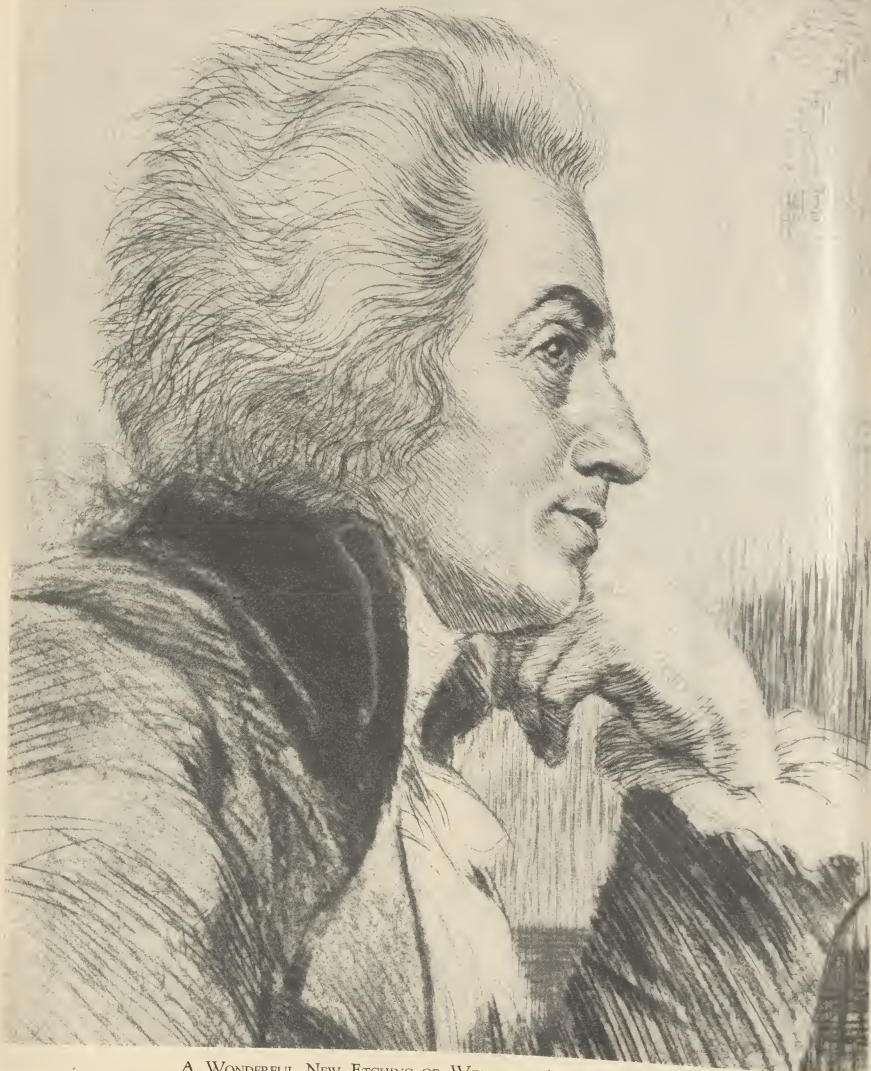
Ex. 23

Ex. 24

Ex. 25

"Man does not live in reality alone, but by every word which proceeds out of the mouth of Dream."—MONTAIGNE.





A WONDERFUL NEW ETCHING OF WOLFGANG AMADEUS MOZART  
This Notable Masterpiece, by Nani Bauer, is one of a Series to be presented in The Etude

# Parental Influence in the Lives of Famous Musicians

By WINTON J. BALTZELL

MANAGING EDITOR OF THE ETUDE MUSIC MAGAZINE FROM 1900 TO 1907

The passing of Mr. Winton James Baltzell, in New York, on January 10th, removed from American musical life one of its most earnest and self-sacrificing devotees. Born at Shiremanstown, Pennsylvania, on December 18, 1864, he received a liberal education at Lebanon College, the University of Pennsylvania, the New England Conservatory, and under Sir Frederick Bridge and William Shakespeare, of London. Returning to America, he became active as teacher, author and editor. From 1887 he was an assistant editor of THE ETUDE till 1900, when he became managing editor up to 1907. He then became editor of "The Musician" till 1918. Besides vocal compositions, he published in 1905 a "History of Music," and in 1914 a "Dictionary of Musicians," the latter a standard work for reference. The accompanying article was written shortly before his death.

HEREDITY has more or less absorbing interest for the student of personal development. Certain writers claim great value for this factor. There are also those who take the ground that environment is the strongest force in the development of the individual. The object of the present writing is to present the easily obtainable facts with regard to a number of famous musicians, leaving it to the reader to make the deductions as to the influence of heredity or environment on individual development.

Unfortunately, information as to the early years of musicians and the lives of their forefathers is not extensive. This leads the historian to make conclusions which must, in part, take the place of facts. Heredity may be due either to one parent or to both. It may have the cumulative force of several generations. The investigation which follows indicates the source of genius, so far as is possible, and gives credit to the parent who contributed most to the musical development of the child.

A study of the careers of most famous musicians makes it plain that the special fitness for music was shown at an early age and that training also began early and kept pace with physical development. Most virtuosi are made during childhood. Few persons become a real success in music if they begin the study during later adolescence or after that period. Only in singing is it necessary to wait for adult physical development.

## The Older Classical Period

UNUSUAL musical endowment seldom appears in successive generations of the same family. Two exceptions to this rule are found in the stories of the Bach and the Couperin families. In the former case, while the father, uncles, grandfather and sons were musicians, the culmination of genius rested in Johann Sebastian. Owing to the death of his father and mother he was cared for by an older brother, an organist. His first wife was a member of the Bach family and a singer, and his second wife the daughter of a musi-

cian, an excellent singer and evidently a clavichord player, judging from the fact that Bach wrote certain studies for her. Such was the nature of the heredity and environment which had part in the development of the sons of J. S. Bach.

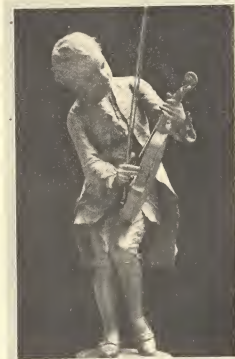
Among the prominent older French musicians were members of the Couperin family, organists and harpsichord players through several generations. Most famous of them was François, surnamed Le Grand (the Great). His father and his

uncles were musicians and organists, and the family talent continued in the next generation.

Contemporary with Bach, born in the same year, 1685, was Handel. No musical talent nor even inclination was shown in the parents of this master. Yet, it is evident that the mother recognized a musical endowment in the child, for she gave him an opportunity to learn to play a spinet against the uncompromising objections of the father. Handel never married.



HAYDN CONDUCTING THE FIRST PERFORMANCE OF ONE OF HIS STRING QUARTETS, IN HIS HOME



MOZART AS A CHILD  
From the Famous Statuette in the Luxembourg Museum, Paris

## The Son of Peasant Parents

HAYDN WAS the child of peasant parents, singers of the folk tunes of the Croats, a people of Slavonic race with a rich heritage of musical spirit. The compositions of Haydn showed the influence of the people's music, an evidence of the influences which early environment has upon musical development. His brother was also an excellent musician and composer. Haydn left no children.

Although much younger than Haydn, the path of Mozart crossed that of the older master, for he spent his short mature life in Vienna, the home of Haydn. The father of Mozart was a musician of eminence in his life-time and was, himself, the descendant of a family of bookbinders of Augsburg, Germany, where this occupation was raised to the dignity of an art. The older Mozart was the teacher of his son and must have had solid attainments as well as fine educational discernment. He watched over the growth of his son with the greatest care and devotion, fully aware of the wonderful endowment in music which had been given to the child. Mozart's son became a musician and enjoyed a considerable reputation in Vienna.

The most famous of the older English musicians was Henry Purcell (1659-1695). His father was a church singer and composer, his uncle was a court musician and his brother, an organist and composer. Henry left a son who was an organist and kept up the family tradition. Like Mozart, Purcell had a short life.

Contemporary with Bach and Handel was an eminent French musician, Rameau. His father was a musician and an organist. The boy early became a proficient player on the harpsichord, organ and violin. Owing to lack of a competent teacher in composition in his native city he made his studies in that branch unskilled.

Friend of Handel and contemporary of Bach in Germany and Rameau in France, was the famous Italian harpsichordist, Domenico Scarlatti. In his development both heredity and environment played a part. His father was Alessandro Scarlatti, one of the most noted of Italian composers of his time, and one who did much to perfect Italian opera, especially the aria. Domenico was thoroughly trained in the musical science of the day by his father and gained fame as an organist and harpsichord player. A son, Giuseppe, was a composer whose operas were esteemed at Vienna where he lived during the last twenty years of his life. A nephew was chapel master at Naples and produced an opera.

## Later Classical and Nineteenth Century

BEETHOVEN, the master who summed up the work of his predecessors, Mozart and Haydn, had a musical heredity. His father was a singer and his grandfather a church musician of high standing. The father was a man of dissolute habits but most exacting as to his boy's training in music. Apparently the younger Beethoven inherited the sturdy, self-reliant character of his grandfather. Although his environment was distinctly musical, it was not of a character to develop the softer and refined graces. He never married.



Bellini, Italian opera composer, was the son of an organist. Under the father's careful teaching the boy made such rapid progress that he was sent to the Naples Conservatory for his further training. His talent for composition developed early.

The first part of the nineteenth century saw the birth of four master musicians. One of these, Chopin, came from Poland and brought into music the spirit of the Polish race. Chopin's father was a Frenchman who settled in Poland and married a Polish woman. He was a teacher and a man of fine education. He had the ability to discern the unusual genius of his son and secured the best music teachers for him. Chopin was not married.

Artistic endowment seeks expression in various lines. A parent who treats in one line may have a child who seeks another in line of expression. Such was the case with Clementi, famous as pianist and composer in his time. His father was a fine silver-smith in Rome and an amateur musician. Recognizing the gifts of his son he had him instructed by capable teachers according to a comprehensive course of training.

Famous as a pupil of Clementi, J. B. Cramer owed some of his endowment to a musical heredity. His father was a violinist of high repute in London, himself a son of a distinguished German violinist, a member of the celebrated Mannheim orchestra. As a mere child J. B. Cramer was instructed in violin and piano playing, and in theory by his father, passing under the teaching of Clementi.

**Cerny—the Pupil**  
PIANO students are familiar with the name of Cerny—who wrote many studies for the public and time works which are the backbone of most present-day courses of study. His father was a musician and the first teacher of his child. The boy became a pupil of Beethoven at the age of ten. He was never married.

Donizetti, one of the most facile of Italian opera composers, had neither musical heredity nor family environment as factors in his development. His father was a weaver and wished the boy to become a teacher. After some years at the conservatories in Naples and Bologna he entered the army and, while in the service, composed his first opera.

Robert Franz, one of the masters of the lied form of composition, was not born into a favorable environment. It is probable that neither of his parents had inclination for music, but both of them shared his wish to become a musician. In spite of this he learned to play the piano and the organ and finally won consent to pursue a systematic course of study.

The American-born composer and pianist, Gottschalk, was the son of an English father (a graduate of Cambridge University) and a French mother. In the cultivated atmosphere of a delightful family life the boy learned piano playing as an amuseur. His talent showed itself so definitely that he was sent to Paris to study. He died at the age of forty.

Giant of the pianistic world, Franz Liszt, took up the classical idea and out of it developed the romantic and the modern style. He was the son of a steward in the service of a Hungarian nobleman. The father was an enthusiastic amateur in music and a pianist of sufficient attainment to become his boy's first teacher. The elder Liszt was an admirer of Beethoven and instilled the same feeling in his boy. At the age of ten young Liszt went to Vienna and became the pupil of Czerny, who brought him to the attention of Beethoven.

**Love of the Gods**  
UNUSUALLY favorable were the influences which surrounded Mendelssohn. His father was a wealthy banker,

a man of strong mind and splendid judgment in educational matters. Before him was a father of eminence as a philosopher and thinker. Mendelssohn's mother was a woman of artistic tastes and an excellent amateur musician. Music was one of the central ideas of the family life. The other children, Fanny, older than Felix, was a fine pianist and credited as composer of some of the *Songs without Words*. A brother, Paul, was a fine cellist.

Like Mendelssohn, his older contemporary, Meyerbeer, was highly favored in his surroundings. His father was a wealthy banker and his mother gifted intellectually. Among his teachers were Clementi for piano and the celebrated Abbe Vogler for theory. Meyerbeer was the only musician in the family. One of his brothers was an astronomer; another, a poet.

Parental influence was marked in the early life of Paganini. His father was an employee of a mercantile firm in Genoa, a musical enthusiast whose favorite instrument was the mandolin. He began the training of his son with great ardor and equally great severity. Punishment often took the form of deprivation of meals. Balancing the father's severity, however, was the mother's sympathy and ambition that her son should become the greatest violinist of his time.

Carl Reinecke was the son of a musician who cared for the early training of his child. This was supplemented by association with other pupils, among them Gurilt whose name is so well-known to children.

The family environment of Rossini, famous opera composer, was essentially musical. The father was a trumpeter who was drawn into political disturbances and imprisoned. His son was a singer, an excellent singer, secured an engagement as a comedienne and supported herself as child until her husband was released. Following this both were members of opera companies.

True son of the people, Franz Schubert embodied the musical life of the lower social classes of Vienna, the home of light-hearted music. His father was a schoolmaster who had been well trained in music as a part of his calling. Franz was taught the rudiments of music by his father and also the violin. An older brother was his piano teacher. Another brother was also a good musician. Thus it came about that a feature of the family life was a string quartet which later expanded into a small orchestra through the addition of friends. It was compositions of his boy received sympathetic "try-outs" in these gatherings.

Robert Schumann wrote that all the arts are similar but that the material of an art determines its technique and special principles. The creative faculty seeks expression in a medium most grateful to the one endowed with it. Schumann's ancestry showed no trace of musical inclination. His father was a *littérateur* and a book seller who had sympathy for art pursuits. With his approval Schumann had somewhat desultory musical training as a boy. But after his death this was denied by the mother who was uncompromisingly opposed to music. It was not until early in life that Schumann was able to devote himself exclusively to music.

**Verdi's Neutral Environment**  
NOTHING is recorded of Verdi's ancestry but his environment specially conducive to awaken and stimulate musical development. Nevertheless incidents are related which show a natural and unusual aptitude for music, the child's delight when an organ-grinder made a visit to the village, his picking out simple chords on an old spinnet, and his absorption in music at the neglect of his studies as an boy.

A musical pedigree may explain the boy's genius of Weher. His father was a fine violinist, especially noted for his violin playing, and also a virtuoso on the double-bass. Later he was a theater director and conductor. An uncle was a singer and violin player; his grandfather, a musical enthusiast, sang and played the organ and the violin. Weher's father believed in the genius of his son and was assiduous in developing it. Other children of the family were excellent musicians.

The English family of Wesley showed a marked ability in music. The first son of the Rev. Charles Wesley and nephew of Rev. John Wesley, his musical instinct developed early, and he became a notable organist and composer for the instrument. His younger brother, Samuel, was a prodigy as a child and played the violin, but his favorite instrument was the organ. He became acquainted with the works of Bach and died much to make them known in England. His compositions include the most of the forms. A natural soprano, Samuel Sebastian, was one of the distinguished organists and composers of his time with great ardor and equally great severity. Punishment often took the form of deprivation of meals.

Balancing the father's severity, however, was the mother's sympathy and ambition that her son should become the greatest violinist of his time.

Carl Reinecke was the son of a musician who cared for the early training of his child. This was supplemented by association with other pupils, among them Gurilt whose name is so well-known to children.

The family environment of Rossini, famous opera composer, was essentially musical. The father was a trumpeter who was drawn into political disturbances and imprisoned. His son was a singer, an excellent singer, secured an engagement as a comedienne and supported herself as child until her husband was released. Following this both were members of opera companies.

True son of the people, Franz Schubert embodied the musical life of the lower social classes of Vienna, the home of light-hearted music. His father was a schoolmaster who had been well trained in music as a part of his calling. Franz was taught the rudiments of music by his father and also the violin. An older brother was his piano teacher. Another brother was also a good musician. Thus it came about that a feature of the family life was a string quartet which later expanded into a small orchestra through the addition of friends. It was compositions of his boy received sympathetic "try-outs" in these gatherings.

Robert Schumann wrote that all the arts are similar but that the material of an art determines its technique and special principles. The creative faculty seeks expression in a medium most grateful to the one endowed with it. Schumann's ancestry showed no trace of musical inclination. His father was a *littérateur* and a book seller who had sympathy for art pursuits. With his approval Schumann had somewhat desultory musical training as a boy. But after his death this was denied by the mother who was uncompromisingly opposed to music. It was not until early in life that Schumann was able to devote himself exclusively to music.

**Verdi's Neutral Environment**  
NOTHING is recorded of Verdi's ancestry but his environment specially conducive to awaken and stimulate musical development. Nevertheless incidents are related which show a natural and unusual aptitude for music, the child's delight when an organ-grinder made a visit to the village, his picking out simple chords on an old spinnet, and his absorption in music at the neglect of his studies as an boy.

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resident of New York, is a distinguished figure in American music.

### Mothering Genius

ARTISTIC heredity and environment were factors in the development of Charles Gounod. His father, an artist of distinction, died while Charles was still a small boy. The latter was watched with the greatest devotion by his mother, a fine pianist and teacher, who supported her family by her art.

The Norwegian master, Grieg, owed his artistic endowment to his mother, herself the descendant of men of distinction. Madame Grieg was an excellent pianist, although not a professional artist. She took care of the early musical education of her son. Grieg left his mother when he was a distinguished singer.

Leschetzky, distinguished as a "maker of pianists," was the son of a teacher of piano. His mother seems to have had much of the fascinating temperament of the Polish case. Leschetzky began his career as pianist and teacher.

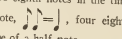
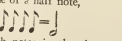
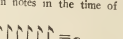
An American composer and pianist of distinction, Edward MacDowell, showed no hereditary musical talent. His mother was a merchant with tastes and skill in art, not developed because of the Quaker faith in which he was raised. The mother of MacDowell, a woman of strong character, watched over the early years of her son. MacDowell left no children.


Another American, of an older generation, William Mason, was the son of Lowell Mason, one of the pioneers in American music. His nephew, the distinguished Gregory Mason, is one of the distinguished American musicians of the present day. Theodore Thomas, founder of the Chicago Symphony Orchestra, the son of a

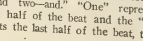
(Continued on Page 315)

### The Eighth Note

By LUD D. HOPKINS

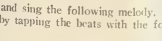
AN EIGHTH note is equal in time value to one-half of a quarter note. Therefore there can be two eighth notes in the time of a quarter note.  four eighth notes in the time of a half note,  and eight eighth notes in the time of a whole note 


Re. 1.  Play and sing the following melody. Keep time by tapping the beats with the foot.

Re. 2.  Give the two eighth notes representing a beat the same length of time that one quarter note receives. Take special care to make the eighth notes of equal time value. Pupils who have not had enough training in good time-keeping will find the above way of counting the measures fractions a good drill for use until more proficiency is obtained.

Another good way to count the equally divided beat is: "one-two, two, three-second of the three), the three and the four represent the first half of the

beats and the "two" following each number represent the last half of the beats, thus:

Ex. 3.  Play and sing the following melody. Keep time by tapping the beats with the foot.

Ex. 4.  Give the two eighth notes representing a beat the same length of time that one quarter note receives. Take special care to make the eighth notes of equal time value. Pupils who have not had enough training in good time-keeping will find the above way of counting the measures fractions a good drill for use until more proficiency is obtained.

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# Whither the Trend of Modern Music

An Interview With the Famous French Modernist

DARIUS MILHAUD

Secured Expressly for The Etude Music Magazine

By LAURA REMICK COPP



DARIUS MILHAUD

AFTER THE WAR French music, which had been silent so long, awoke with a start, and French composers raised the cry for something new. The long and autocratic reign of impressionism, whose leader, Claude Debussy, had just died, was about to be overthrown and a new and unknown ideal substituted in its place. Just what it was to be, no one knew; but a group of young people in Paris met together, discussed the situation, formulated a code of their aesthetic principles, and drafted a kind of summary of what the ideal should represent.

These aspiring musicians were named "The Six" and consisted of Francis Poulenc, Georges Auric, Arthur Honegger, and Darius Milhaud, the last of whom is one of the most prominent composers of the contemporary world. Five years ago he visited our country, and during the season of 1926-1927 he made a second sojourn in our midst. "And, by the way, the above named group of musicians, which was not selected by the group themselves but thrust upon them by a newspaper reporter."

"The Six" Concerts  
THEY HAVE never really worked together; that would be impossible; but they do cooperate and hire a hall, and in a poorly lighted hall, so as to provide a place to give new compositions a hearing. They were of the same age, had the same ideals and ultimate goal in mind; but almost at random a journalist chose the names of six people as representative and they were called "The Group of Six." The concerts were popular and although the hall was far away from the beaten path everyone attended.

Monsieur Milhaud, of this little band of trail-blazers, is a genial, kindly, courteous man with a vital and serious interest in things of today that is gripping. To meet him is an inspiration. And he likes us and our big wonderful country. Travelling he is fond of. He finds it a wonderful stimulus to the imagination, and so—he travels. A number of years ago he was sent by the French government to Brazil, which accounts for a South American flavor in some of his compositions.

"Recently," he says, "when I was in Russia giving a series of concerts at the invitation of the Soviet government, I

made some interesting discoveries concerning the young Russian writers." I think is still too young and has not yet found himself, although individual. He wrote after the manner of Stravinsky, then changed and writes more like Beethoven now. A composer changes, and during this time everybody thinks he is lost to the public, but he will come back. He is only just changing."

Likes the New  
BUT JAZZ M. Milhaud is enthusiastic about. "I like the vitality, the melody I get from it. The 'punch and go' of the rhythm. The blues I find well worked out musically and with new instrumentation effects. But there are two kinds, good and bad, and I like only good music; I prefer a good fox-trot to a poor sonata. Popular music and dance forms have always had a great influence on musicians; for example, Beethoven's Minuetts, Bach's Suites and Chopin's Waltzes. The public of the older times was much more open to new ideas than that of today, as can be seen easily in works of Rameau. Gluck, in 'Iphigenia,' introduces a minuet, a dance-form of his day; and so why should not a composer of our time introduce a fox-trot?"

"In 1918 jazz arrived in our midst, from New York, and became the rage. The best composers took it up. Stravinsky wrote his 'Tango.' Wieniawski wrote a symphonic sonata and some blues, as did almost every composer. But the influence in Europe is not at an end—in fact, has been since 1924. It came like a thunder-bolt, swept all before it, and, going away, cleared the air and left a better atmosphere. When America, that is, serious, educated America, saw nothing in jazz the French did; but now, when we have it over, you are just putting on a jazz opera here," and so he deduces naturally enough. "We are always ahead of you here," and he thinks that applies to all musical situations.

The "Schools" Amalgamate  
"THE SERIALISM influence is absolutely and definitely at an end in Russia, and so that chapter is closed. Stravinsky they now call a Parisian and have cast him out of the Russian school much as in a former generation 'The Five'—Borodin, Balakirev, Moussorgsky, Rimsky-Korsakov and Cui—did Tchaikovsky. So the followers of Stravinsky to-day are in Paris and a new school has sprung up in Russia. I am a great admirer of Stravinsky and regard him as great as our French masters, and the work I like best is the piano concerto. Lambert, of the English school, I find expressing the modern idiom most convincingly; and, among these masters, is very joyful and clear of reticence Italian."

"Among the very young French composers of to-day, from whom one might expect something, are Henry Sauguet of Bordeaux, who is largely influenced by Chopin, and Maxime Jacob, only twenty years old—a Jewish lad from Bayonne; also from a little band of three young men, Caly, Dangeville and Letour, who are under the protective guidance. They are writing absolutely atonal music worthy of Schoenberg's followers and of fantastic imaginative power."

To the rather timid query, "Does anything in American music besides jazz interest you?" he replied quickly, "Copland's compositions (Aaron Copland of New York) have taken well in Paris. Anthelil,

whom our group regarded as their fetiche, was the forerunner of the French School of to-day.

"Our beloved Satie all of his life was ready to welcome the newest manifestations in art. Young people starting to compose always received support and encouragement from him. He did not demand that a youth of fifteen have the technique of a university professor, but instead was patient until he could develop his gifts, aiding him during the long period of groping and of doubt, while he felt out a number of paths before choosing the road to follow. It was the youth who interested him, too. Satie once said to me, 'I wish I knew the music that the four-year-olds of to-day will compose.' He was forever exploring the horizon. From behind his spectacles, with his indefinable smile, he peered, forever searching until he discovered."

The "Radicals" Viewpoint  
A SKED if radicals ever write music to poke fun at us, their auditors, or, in American slang, to put something over on us, he replied instantly in the negative, adding that they are sincere, never think of their audience nor care about them, but only write, write to express themselves and write music. "Personally I don't mind the public. I don't know what the public is. I like American audiences as well as those of Europe. The music that is helpful; also they are more attentive and courteous than those abroad."

To the question, "Where is music tending today," he replied, "Where the next composition takes it. 'That remains for the next generation to say,' and so we wonder, after today with its complicated rhythms, strident harmonies and oft-times to us incomprehensible logic what?" But let us support and have confidence in the apostles of the art of our own time and let us persist; for some day we, too, may be able to hear beauty (for Monsieur Milhaud asserts there is beauty in the music of today) and find soul in these musical productions at which we now look somewhat askance.

"The title of music ebbs and flows, ebbs and flows with a disconcerting swiftness to one slow to accept a new idea; and it behooves him who listens to be indulgent rather than rebellious and not to express his opinion too freely, for in the end he











for ten days, doing all sorts of pleasant things. Cricket was the chief interest, with matches played between musicians, painters and literary men. The musicians were Plunkett Greene and Kennerly Rufford. Several of the artists belonged to the staff of *Punch*. The literary men were Augustine Birrell, J. M. Barrie and others.

Frank Millett and Navarro were the special hosts. After the games were over, there was a grand dinner party of fifty in the old priory, retired by Millett, and belonging to him. The hostesses, Mrs. Millett and Mrs. de Navarro, were toasted. They stood at one end of the long table, Mrs. Millett on the arm of Birrell. Birrell responded for Mrs. Millett. Then, in like manner, at the other end stood Mrs. de Navarro, on the arm of Barrie, Barrie responding for her. I remember how brilliant the speeches were. Of course, the last was a dance in Millett's study, lasting most of the night. When the cricket festivities quieted down, I stayed on for several days. In the old days of the evening, Navarro and I went "swimming" all over the Shire, going to Stratford-on-Avon, Warwick Castle and to many other places.

### Living Among Masterpieces

IN 1899, before my visit at Broadway, Lord Castle, now stayed at Longford Castle, a great place, with a celebrated collection of pictures, near Salisbury. The collection is still wonderful but "The Admiral" by Velasquez, "The Ambassadors" by Holbein and a portrait by Moroni, were hidden by the authorities of the National Gallery some years ago. My hostess was the Countess of Radnor, another remarkable woman. She whom I have had the honor of knowing for thirty years and who has meant much to me in my life. . . . Leaving London I found a number of persons in the train who were going to join the house party. After our hostess had received us, and had given us tea, a servant, leading the way, handed me a printed plan of the Castle, which I kept during my stay, in order not to lose my way.

After dinner we had a delightful evening, cards and chat. The next morning my hostess led me through the halls and rooms, showing me the pictures. Opening a large gilt cabinet, with a gold key, she said, "These things are very precious, because they all belonged to Queen Elizabeth." I wish I could remember all the beautiful things I saw. Queen Elizabeth once stayed at Longford. I don't know how long she stayed, but I stayed nearly three days. . . . Not like Mrs. Grandner, who never did anything in the way of singing, playing or painting herself, but only inspired other people to do things. Lady Radnor sang, played, painted, and conducted a chorus and orchestra of amateurs, which she formed herself in behalf of her daughter, the Countess of Lathom, giving, under the patronage of the Queen, an annual concert in London for the benefit of hospitals.

In Venice, taking a palace on the Grand Canal, she trained a chorus, doing much good, trying to improve the musical conditions of the "singing boats" which sometimes make "confusion worse confounded." In 1900, she planned a concert of my songs to be sung by different singers in London, at Stafford House, the Duke of Sutherland's. The concert, unhappily, never came off, owing to a cablegram I received telling me of Lord Radnor's death. A year or two after Lord Radnor's death I stayed at another of Lady Radnor's places on the River, where she imported a gondola with gondoliers, in which we went up and down the river in the afternoon, drawing much attention of the passers by. At the age of seventy-nine, Lady Radnor is still keenly interested in everything, having taken part in a concert last winter. My last visit to her was two years ago, in the country near Aved.

### Among the Alps

RETURNING to London, going to Paris, I joined Mr. and Mrs. Lodge, staying there for a week or two, and then to Vevey to stay with the Theodores. The Theodores were near by, and not far, were the Padewskis, at Morges, so they asked us to dine. They invited and took us to Rind-Bosch, their chateau, where we dined. After a delightful evening we returned to Vevey. Two days later I went again for a longer time, passing the day and night. After breakfast, Madame Padewski said, "I will show you my part of the place." She then led me all about among the pheasants, ducks, rabbits and chickens. After lunch, Padewski took us up to his music room and played his new symphony and sonata, both in manuscript, which were performed the following winter in Boston.

The chateau was a splendid place having a magnificent view from the terrace of Mont Blanc, across the lake. The evening I stayed there was perfect as to weather. The Alpine glow was at its best, like a pink rose. A number of persons were at dinner, chief poles whom we had a little music. Before the music, and just after dinner, as we were taking our coffee, Padewski produced a bottle of wine. "As it is an extra occasion I will give you a glass of wonderful brandy," he then showed me a tag on which was written "1795." I can't remember by what emperor, or car, it was presented, but I can remember how good it was. After breakfast my host and hostess "saw me off" at the boat landing. That was nearly twenty-two years ago. Since then we have met frequently in Boston.

Many reminiscences have been omitted, owing to lack of time and space. My tale is ended.

## Studio Suggestions

By CLIFFORD C. BROWN

The real progress of the student depends upon the amount of time given to practice during the week. A grading system which embodies special credits for the number of hours put in will develop a keen interest in the class. Fostering of grades in the studio brings a competitive spirit which accomplishes wonders. An hour lesson demands, at the very least, one hour daily practice. Likewise, forty-minute lessons require forty minutes of daily practice. The standard passing grade for this amount of practice is 75 per cent. Double the amount of practice is 100 per cent.

Grading in this manner tends to bring up the weekly average to a higher mark. Technical, including scales and study, form another subject. Menus, assignments, recitation forms, and sight-reading and general recitation form still others. A small memorandum book should be used at each lesson—one which shows the weekly assignments and grades of the teacher. Then the parents have this "miniature barometer" on the progress of the child, which just creates a desire on their part to have him put in real practice between lessons.

## Master Discs

A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH REED

THE ETUDE herein institutes a Department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed THE ETUDE, "Department of Reproduced Music."

(Since this column aims to facilitate the growth of the musical mind, the questions relative to it or pertaining to recorded music will be gladly answered.) "Toccata and Fugue in D Minor" by Bach; Philadelphia Symphony (Victor). Stokowski has superbly translated for modern orchestra one of Bach's finest organ compositions. Although it is labeled with a technical name, the layman will find however it is not scholastic in content. Rather, it is a titanic, wild and awe-inspiring musical message as played by this renowned orchestra. A master disc indeed!

"Symphony in D Major," Opus 18, No. 3, by Beethoven; Lener String Quartet (Columbia). The discs made by this quartet have acquired a name for perfect playing. Certainly when one listens to this set there can be small doubt about their ability. The perfect and inimitable "Beethoven" of the first and last movements is performed with poetic insight and artistic heedfulness.

"Symphony in A Minor for Cello and Piano" by Grieg; played by Edvard and Simeon Rimschinsky (Columbia). This is one of the few notable works for cello. It is rendered by two competent musicians. Although the sonata as a technical form requires some musical background for intensive appreciation, this work is not difficult to enjoy without it. Grieg has a plaintive and wholesome conduct with such a rhythmic force and sensitive variance, the work proves as interesting as the more popular "Surprise Symphony" by Rimsky-Korsakoff. "Scherzando" by Rimsky-Korsakoff; Philadelphia Symphony (Victor). Stokowski gives a brilliant reading of this famous symphonic suite founded upon the "Arabian Nights." The success of his performance lies in a skillful and artistic reading. All the beauty of harmonic opulence and oriental coloring in this suite can be lost by bombastic conducting, but this Stokowski artistically retransfers from doing. In the first part, the undulations of the sea are presented by rhythmic persistence. In the second, the undulations of the sea are presented by rhythmic persistence. In the third, the undulations of the sea are presented by rhythmic persistence. In the fourth, the undulations of the sea are presented by rhythmic persistence.

"Rienzi Overture" by Wagner; Morike and State Opera Orchestra (Odeon). Morike deserves commendation for his skillful interpretation of this overture. Where many conductors go astray stressing the pompousness and glamor of the work, his reading presents true poetic feeling and artistic brilliancy. The trumpets are not blatant brassy but modulated instruments of effective beauty. The melody of the prayer is imbued with feeling; the level section is rhythmically excellent, and the narration reaches a thrilling climax of total splendor.

### Lyrical Selections

"Auf dem Kirchhof" by Brahms; sung by Sigrid Onegin (Brunswick). Two lovely songs. The first, sonnet and dark, is about the churchyard; the second is an impassioned love song of deep intensity. Onegin sings them impressively. "Ständchen" by R. Strauss, and "Maria Wiegand" by Regner; sung by Claire Duca (Brunswick). Strauss' serenade has an elfin-like charm, whilst Regner's treatment of a medieval folk-tune has a living grace. Both are sung with rare art by a lovely voice.

(Continued on Page 317)

## BANDS AND ORCHESTRAS

Conducted Monthly By

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

## The Cone-Poem "Finlandia"

An Analysis and Interpretation

(This number has been selected for the 1928 contests of School Bands and Orchestras)

### Finlandia

"FINLANDIA" was composed in 1894 and is supposed to set forth an impression of the national spirit and life, a portrayal of the characteristics of his native Finland and her people—the work recording the impressions of an exile upon his return to his homeland after a long absence. It is a poem of nature and calls for an imaginative interpretation designed to set forth its varied and contrasting aspects.

The poem opens with a discordant, angry theme for the lower brasses—*andante sostenuto*. This theme is later re-inforced by the other brasses and soon answered by an organ-like response in the woodwinds, to be followed by a prayerful passage as though to reveal the essential earnestness of the Finnish people.

There follows an *allegro moderato*, opening with a rumble of the drums and basses against which a trenchant theme in the brasses is superimposed in the opening measures. After several measures of crescendo for the drums and basses, the opening theme of the poem is proclaimed by the horns and clarinets (strings in the orchestra) against the persistent rhythmic figure set forth in the brasses at the opening of the poem.

With a change to *Allegro* the movement

may properly be said to begin. A cheerful theme in the woodwinds and horns, against the rhythmic brass figure, leads up to a dynamic climax, to be followed by a broad chord theme which seems to be pregnant with yearning for childhood scenes and companions. As it continues, it seems to become prophetic of ultimate peace and rest.

The subject is suddenly—and rudely—interrupted by a return of the agitated theme for brasses which quickly leads to the finale in which the chorale is now triumphantly proclaimed, *fortissimo*, by the horns (against the syncopated accompaniment of the woodwinds) as a song of exultant thanksgiving, bringing the tone poem to an eloquent and joyous conclusion.

The singing chord is an unprepared discord, which might be considered as indicative of the more forbidding aspects of this country—the freezing blasts of the northern winter, the snow avalanches, the mountain-high waterfalls, the rumbling peals of thunder echoing and resounding among the mountain peaks. This opening will be more effective if played in the following manner rather than as written.

Ex. 1



Attack the chord with a very decisive *forte*, immediately subsiding to a *piano*, then making a *crescendo* up to *ff* on the resolution of the chord—the quarter-note chord being played short and explosively. Take plenty of time to attain an effective crescendo. This is not a melody. It is a dramatic effect. You cannot gain the desired effect by playing it a tempo.

In the ninth measure the tympani roll is continued from the preceding *Finlandia* chord. Here the tympani roll plays while the roll is diminished to *piano* and then gradually more and more loudly back to a mighty *fortissimo* for the attack of the following discord by all the brasses. This tympani roll has a hold over the measure so as to permit ample time for this effect. The effect is neither logical nor good unless plenty of time is given the player. The band or orchestra which does not have a tympani should have this roll played on the bass drum with two tympani sticks.

Ex. 2



The chord at the tenth measure should be played with an *fff* attack; and a mighty crescendo up to the crashing chord of the measure. To add to the effectiveness of this figure a roll on a suspended cymbal could be employed to aid in the crescendo—starting the roll softly as the chord is attacked—and the crash of a cymbal could be added at the eleventh measure. The two following would be played in the same manner.

The passage which follows should be played in a very decisive but ponderous manner with a broad *ritard* introduced at the twentieth measure. The final chord

(Continued on Page 313)

JEAN SIBELIUS



## SCHOOL MUSIC DEPARTMENT

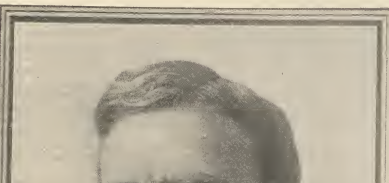
Conducted Monthly by  
GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

## Choral Singing in School and College

By DR. HOLLIS DANN

Director of Music in New York University



EVERY really musical nation is in love with group singing. Rich and poor, old and young, literate and illiterate, share in this universal medium of emotional expression. All the people sing, a few years ago in one of the grade schools of Cincinnati I witnessed an amazing demonstration by seventy-five foreign-born children from eight to sixteen years of age, gathered in a public school auditorium. Every one of these children had landed in the United States since the previous June. They represented nine nationalities—France, Germany, Italy, Czechoslovakia, Sweden, Poland, Rumania, Holland and Russia. After saluting the flag and singing "America" in broken English, one group after another sang their native songs. This unique program evoked in me a conflict of emotional reactions—admiration for their perfect memory of both words and music, although trained in widely separated schools and homes, tears and sympathy following some of the songs, laughter at the lighter songs, especially by the French group—above all a feeling of shame and chagrin that any group of American adults similarly situated would have failed utterly.

We have no groups which all children know and which they sing together wherever they go. American children or American adults similarly situated would be helpless, knowing neither words nor music. A list of choral songs, to be taught from year to year to every child in the public schools, should be agreed upon at the Superintendents' National Conference and every child in the land given a chance to know them. Then the songs would carry over into adult life, as they do in Europe. A group of Welsh men and women, for example, will sing hymns and folk songs by the hour, entirely from memory and in four parts, with thrilling effect.

## Appeal of Group Singing

SUPERIOR group singing makes an universal appeal, whether it be by professional or amateur chorists. We are amazed and delighted with the wonderful singing of the Prague Choir of eighty-five teachers and college professors, and charmed with the art of the incomparable English Singers; we are thrilled also by the singing of a chorus of Welsh miners, a Glasgow Choir of amateurs, a picturesque group of Russian or Czechoslovakian peasants, a fine church choir, hundreds of people singing a familiar hymn, a group of children or adults singing Christmas Carols, a Rotary Club, a family group, the singing of a great oratorical chorus. There is no limit to the artistic heights which may be attained by an organized chorus, or to the enjoyment of informal group singing.

## Farmers Road School

IN THE MIDST of the factory district in East London are long blocks of little houses joined together, each looking exactly like its neighbors. Here we found the Farmers' Road Grade School. We had heard a lot about the Farmers' Road School. Presently the choir was grouped on one side of a big room which seemed to combine a hallway, gymnasium, cloak-

room, and auditorium without seats. The sixty singers were mostly little girls from nine to thirteen, a few from fourteen to sixteen years. Before them stood their leader, Margaret Nichols, one of the grade teachers. The children began to sing. Forty minutes we listened in wonder and amazement. Exquisite tone, beautiful phrasing, balance and diction that seemed perfect. The music included Elgar's "Snow" and other selections especially beyond the comprehension of children. All were sung with feeling and judgment from the standpoint of expression and general effect—with full understanding.

Charmed with this unique organization I spent a week in the school—with evening lessons from Miss Nichols. The reasons for the wonderful singing were gradually discovered. First, a master teacher of singing in the person of Margaret Nichols. The departments of music and diction were coordinated daily. Right habits of posture, deep breathing and relaxation were insisted upon. Fixed practice under the direction of the supervisor of Hygiene. Correct pronunciation and distinct enunciation, with particular attention to the pitch and quality of voice, were acquired in oral reading and frequent delivery of music

selections. Thus correct vocal habits were formed. These habits applied to the daily classroom lessons in music, eliminated most of the usual difficulties of diction, breath control and tone quality. Given normal posture, active relaxation, deep breathing, good diction, unforced and well modulated speech, the singing voice functions normally and beautifully. Indeed these habits permitting the voice to function without physical effort or interference are the principal objectives of the successful singing teacher. (Since our visit Margaret Nichols has written an invaluable book on "The Training of Children's Choirs" and has become an authority on the subject.)

Learning that the director of Hygiene and most of the other teachers in the Farmers' Road School were trained in the Graystone Normal College, I later spent several days there and was again impressed by the value of coordination in the elementary school, particularly in closely related subjects having many objectives in common. It is a pity that the tremendous potential power of subject coordination cannot be effectively utilized in our public schools.

## The Organized Chorus

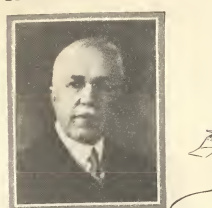
THE AIM of this paper is to consider the organization and direction of the selected chorus in American schools. Excellent material is available in every grade school, every high school, every normal school, every college and university. Childhood and youth everywhere are ready and eager to sing when favorable opportunity is offered. Then why are superior choirs so rare? Why is the average chorus lacking in beauty of tone and diction? Why the poor attack and release, the unsatisfactory tempo, the absence of intelligent phrasing and tone color, and, above all, why do our choruses sing so much cheap and unwhimsy music?

Choral standards are improving; conditions are much more favorable than they were twenty years ago. But the improvement is too slow—unsuccessfully slow. Certain definite and absolutely necessary steps should be taken to bring about higher standards and to produce infinitely better results. The principal cause of poor choral singing and the resulting lack of interest and enthusiasm shown by both singers and listeners are not difficult to discover. Every item of the indictment points to the cause.

## Tone Quality

BEAUTY OF TONE is possible only good vocal habits are properly used. When proper posture, breathing, relaxed jaw, tongue and lips, equalization of vowels and proper pronunciation of consonants, when tone is not forced, and when a steady breath of beauty is kept constant, strength or weakness, of all these virtues, is the conductor. It is absolutely essential, therefore, that the successful choral conductor should be equipped to meet many complex vocal problems present in every chorus.

A definite knowledge of the capacity and (Continued on Page 399)



## What Music Shall I Study?

I am seventeen years old and have taken piano lessons for over eight years. I am at present working on Bach's *Invention* and *Sonata* *Adagio*. My music teacher says that such music is in only the fifth grade. Would this mean that I am the owner of some brilliant classical pieces for the seventh grade student? My instructor gives me simple pieces, and I know that I can do much advanced work, after I am better advanced pupil. I feel that I am unable to select music for me, as she asks me to select it myself. P. B.

Don't be too sure that your teacher is unwise in giving you music that is well within your capacity. The worst teachers I know are those who, in order to give the idea that their pupils are advancing rapidly, habitually give them music either much too hard or is at the very limit of their powers. In either case the pupils merely play at the music and never really master it.

After a certain grade, one should advance not so much in studying music of greater complexity as in acquiring more *finesse*, more accuracy and surety of technique and more delivery of expression.

It seems to me, however, that you may soon be ready for selections from Bach's *Well-Tempered Clavier*, for Beethoven's *Sonatas*, such as Op. 26 and Op. 31, No. 3, and for pieces such as Mozart's *Fantasia* and *Sonata in C Minor*, Weber's *Rondo Brilliant* in E flat, Schubert's *Impromptu*, Op. 142, No. 3, Mendelssohn's *Ronde Capriccioso*, Schumann's *Capriccios*, some of Chopin's *Waltzes* and *Nocturnes* and Liszt's *Nightingale*. Perhaps if you suggest some of these to your teacher, she will let you try them.

## Playing With Ease

Can you tell me what enables pianists to play with ease? I see other people play smoothly, without effort, their hands moving softly and easily among the keys. I have tried water, and as though they were swimming bread and butter. I know a woman past forty with no special training who plays like a child. She has never had much instruction in music, never read anything, and she has always kept up her music lessons. I have tried to imitate her, but I love music, both melodically and theoretically, but I feel that my music sounds like work. It may be that I poke the keys too much. I notice that the more they seem to enervate them.—Mrs. R. H. H.

To play easily one must learn to avoid every unnecessary muscular motion. Sometimes, as in the case of your friend, this condition comes naturally; oftener, it must be acquired by careful thought and practice.

Sometimes silly motions, such as throwing up the hands or hobbing the hand, have been cultivated to impress audiences, but the modern virtuoso has pretty well gotten over such comeliness. Often, however, players waste their strength needlessly. To jerk one's hand violently back from the wrist in playing staccato, for instance, is a different and perfectly useless motion; for the key would rise just as quickly if the hand were simply relaxed after the stroke.

To acquire ease, begin by relaxing every playing muscle to the utmost, with hand

## The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.  
PROFESSOR OF HANDELS PLAYING, WELLESLEY COLLEGE

hanging at the side. Lift the hands above the keyboard, allowing them to dangle from the wrists. Now study out every motion that you make, and be sure that it is absolutely needed for what you want to play. Use the hands only when the fingers themselves are inefficient and the arm only when the hands are inadequate. Weed out every nervous gas and direct each movement straight to its end. Practice music which is comparatively easy for you to master. Play the same passage over many times, each time striving to do it more quietly. You can learn to play with ease if you put your mind to it hard enough.

## Phrase Marks

(1) In playing the following two-note phrase, should the hand be drawn away after playing the *trill*, or should ordinary hand staccato be used?



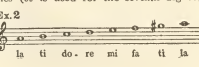
Ex. 1  
(2) One of my pupils is learning Mozart's *Pavane* and *Andante in G minor* (Preston Edition, No. 270). The metronome marking is  $\text{♩} = 76$ . Should it not be  $\text{♩.M.} = 70$ ?

(3) When singing the following scale by the *Trill* method, what syllables should be used for the lowered notes?

Ex. 2  
(4) The wrist fall in playing the A, and jump up when playing the F, releasing the finger from the key, so that the hand hangs down from the wrist.

The Preston edition is correct, since the term *Adagio*, when used by Mozart, indicates an extremely slow tempo.

(3) Since the syllables used for the minor scale are the same as those of its relative major, the minor scale begins with *la* of the major scale, so that its third and sixth are respectively *do* and *fa*. Thus the scale of A minor has the following syllables (as is used for the seventh degree):



Thus, as you will observe, the third and sixth of the minor scale are not regarded as lowered, but as notes that regularly conform to the signature, while the seventh is consequently sharped.

## Consonances and Dissonances

I have a pupil who wants to study only pieces that sound pretty. He can't understand why dissonances occur. I have explained the reason for them but he doesn't seem to be satisfied. Kindly give me an explanation of which of the following may help to lighten him.—M.C.R.

Your pupil would certainly not care to go to the movies or to a play in which the music is perfectly useless, nor would he want to endure the ordinary course of existence placidly and uneventfully. Now dissonances are the happenings in music—the things which excite our interest and give zest to a piece. *Old Hundred* is a sample of a composition that consists only of

restrained concord; but we should find a series of "Old Hundred's" decidedly monotonous.

So tell your pupil that dissonances are the real events of music—each of the great composers represents an emergency that makes us want to find out "how it comes out"—what will happen before a final chord is reached. As Browning admirably says:

*Why rush the discords in?*  
*But that harmony should be prized?*  
Concord, in other words, are points of rest, while discords suggest movement. No wonder that dissonances prevail in musical compositions during these hectic days of autos, speed boats and aeroplanes!

## Thrills and Other Matters

(1) In the piece, *Andante*, *Dance*, by Liszt, should the trill consist of four or five notes? It also in *Andante*, *Waltz*, where the trill begins with *trill*, should be played with *trill* or *trill*? I have heard it played both ways.

(2) In the key of C, how should the *trill* be played? Is it wrong to place three flats below the *trill*?  
(3) One of my pupils, a small child of ten, has in the second year of his school, encountered much difficulty. When she was a baby, the palm of her left hand was burned. Is it now all pulled together, and she cannot reach any chord wider than a sixth. Would you advise using any extension work?

(4) Please explain the difference between *ritardando*, *ritardando* and *ritardando*. Should the tempo be changed to the exact meaning of the words?

(1) In measure 8 of *Andante*, *Dance*, the trill is executed either in A or in B:



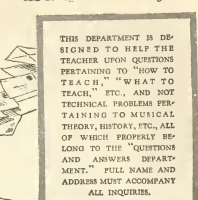
The rapidity of the pace makes it difficult to play the five notes, so that the first version is more practicable for the piano.

In compositions written since 1800, the trill almost invariably begins and ends on the principal note. Before this time the regular rule prescribed that it should begin on the upper note; there were many exceptions to this rule.

(2) In the key of C flat minor, the diminished seventh chord is Bb, Db, Fb, Ab. Theoretically, three flats might be placed before a single note, although this is never done in practical usage. There is no call for it in this instance.

(3) I should be careful not to give any exercises which would tend to strain the muscles or stiffen the wrist. Judicious hand-massage may prove efficacious.

(4) *Ritardando* and *ritardando* are practically synonymous terms, each meaning to slacken the time gradually. *Ritardando* is often used in the same sense, although it really means to adopt a slower pace suddenly and to keep the slower rate firmly. In Chopin's *Rondo*, Op. 16, for instance, just before the second subject enters, there are two measures marked *poco ritardando*, meaning slower, followed by two measures marked *ritardando*, meaning to grow slower, before the *tempo* brings back the original pace.



## Scales and Arpeggios

(1) What form of scale is taught after the major, minor and chromatic?

(2) What method gives a complete scale of arpeggios and their fingerings. Should these be taught at the same time at which they receive key scales or given later?

(1) The only other form that deserves attention is the whole-tone scale, which is frequently met with in modern works, especially those of the French school.

(2) I refer you to James Francis Cooke's *Mastering the Scales and Arpeggios*, in which the fundamental forms of both are presented with their fingerings and with valuable suggestions as to methods of practice.

It is well to alternate practice on scales and arpeggios, teaching a few scales, then arpeggios based on these scales, then a few more scales, and so on.

## The Beginning Age

How early should a child begin piano lessons? Some maintain that it is wise for the average child to start at the age of five, while others believe that the best time is at seven or eight. It is not wise to start children when they are in the kindergarten or the first grade of school, or to wait until the third grade, when the minds are more developed and their attention better able to be held. If they do begin at the early age, in class or private instruction, perfect.

Also, what courses of instruction could profitably be followed with the young child. Are there books you would advise my reading on the subject?—G. H. W.

Regular private lessons are rarely successful with a child before the age of six, or, better still, seven. If he shows distinct musical tendencies before then, however, they should be encouraged—in the case of Mozart who wrote minuet at four! A clever parent may guide a child along the early steps by several lessons a week of but a few minutes each.

in the case of the child's zest for piano playing until he is old enough to study with a teacher who is wise in the workings of the young mind.

Something in the way of kindergarten class work may, however, be admirable during these early stages and may itself point out the age at which individual work should begin.

As a child stands out from the general group, for instance, by reason of his ready grasp of new ideas and his enthusiasm for the subject, he shows that he is prepared for more concentrated work.

On the subject of early class instruction, I suggest these books:

*Musical Kindergarten Method*, by Daniel Bacheller and Charles W. Landon.  
*Half-Hour Lessons in Music*, by Mrs. Hermann Kotschmar.

For connecting this work with regular scales, these books are valuable: *Musical Ideas for Teachers*, by Marion Ralston; *Elementary Piano Pedagogy*, by Charles B. Macklin; *John to Teach at the First Lessons*, by W. M. Williams.

Mr. Williams' two books: *Tunes for Tiny Tots* and *First Year at the Piano* are excellent.

(Continued on Page 317)





NICANOR ABELARDO

## Musical Composition in the Philippines

By CARLYLE L. SMITH

These old melodies we cannot be sure. The Filipinos had no notation in the early times, so the songs were handed down from mouth to ear and ear to mouth—a dangerous process if accuracy be desired. The Islanders had for many years been trading with Asia, and now the Spaniards were among them. Naturally, we expect their songs to bear the influence of both Asia and Iberia.

### Philippine Folk Music

OF COURSE, these first songs of the Filipinos would be classed as folk-music. They were communal rather than individual, being passed on from person to person, generation to generation, not written and preserved for posterity, but changing as the times changed and outside influence crept in. They may have gained or they may have lost—who knows?—but it is certain that they are not what they were in the beginning.

The first person to inaugurate notation in the Philippines—that is, the writing of music that it might be of permanent record, also singing and playing by note according to the established rules of the art—were probably the Augustinian Friars. For as early as 1718 Padre Castello was teaching boys in Manila to sing by note and to play various instruments. Remember that this was only one hundred and twenty-eight years after Jacopo Peri had produced the first opera in Florence! No doubt the good Padre's methods would seem to us rather antiquated—even childish; but remember that in 1718 John Sebastian Bach, the father of modern music, was only thirty-three years old and not well known outside his own country.

The most important product of the Augustinians' teaching is Mr. Marcelo Adonay, the first real Filipino composer—lovingly called by the younger men Dean of Filipino Composers.

Marcelo Adonay was born in 1848. The boy entered the Augustinian school at the age of seven and received instruction from the friars until he was twelve. He studied solfeggio and plain song and was eventually made a member of the chorus in the Cathedral. He also studied violin and learned to play the harmonium without the aid of a teacher. He had received a thorough grounding in solfeggio and the rudiments of music, and he pursued the study of harmony by reading the scores of the

older composers and experimenting at the keyboard of the harmonium. Mr. Adonay now began composing. Being of a deeply religious nature, he, like Palestrina of old, devoted most of his efforts to the production of music for use in the church. And it is not amiss to say that, in freshness, vigor and originality, Mr. Adonay's compositions have considerable in common with the old Italian master.

Naturally, when Mr. Adonay's compositions were well received and repeatedly performed in various churches throughout the archipelago, as well as in Madrid and Barcelona, where they met with considerable success, many of his contemporaries began to try their hands at composition. Much of the work of these men is now lost, neglected or forgotten; but they and their compositions played an important rôle in bringing about the production of music in the Philippines by Filipinos.

Then came a corps of composers, many of whom have produced works of lasting value, though generally in the shorter forms of songs and dances. From them the younger musicians have received the instruction, counsel and encouragement which are so necessary to the making of artists.



TAPALES ISANG



CONSUELO MARTINEZ

### Philippine Composers

AMONG composers who are achieving in the larger forms are Francisco Santiago, Nicanor Abelardo and Benito Albano, who have to their credit many symphonies, overtures, piano concertos and chamber compositions. Manila has its symphony orchestra; and, altogether, there is developing throughout the island a general musical culture and a school of composition which is rather distinctively individual.

Tapa Isang, or Isang Tapa, as she is sometimes called, has been the operatic sensation of Europe for two seasons. In THE ETUDE MUSIC MAGAZINE for October there was an extended interview with this remarkable Filipino girl, which the Editor of THE ETUDE secured in Paris, last spring. Miss Isang paid great tribute to the advantages she had had from "American" musical education received from American school teachers, under the Stars and Stripes, in her native land. She also explained that a great deal of her success was due to the education she derived from listening to phonograph records.

### Records of Great Singers

ISOLATED in a distant country, she heard these records of the world's foremost singers over and over again, until she could almost sing the great arias back-wards. This, combined with a good vocal, instrumental and theoretical training, great charm, and hard work, has brought her more applause than most singers have received in Europe in recent years. The general musical educational work of the Philippines has been both remarkable and encouraging. The admixture of Spanish romance, Oriental warmth, and American progressive educational methods, will produce great artistic results in the future.

## BRIDAL CHORUS

From "LOHENGGRIN"

R. WAGNER

EDOUARD SCHUTT

### CONCERT TRANSCRIPTION

Here is a delightful arrangement of the much loved Wagner Theme, made by the great Russian Pianist, Edouard Schutt, long resident in Austria and Italy. It will make a sensation on any recital program. Grade 6

*Moderato*  
*p*  
*meno mosso*  
*poco rall.*  
*a tempo*  
*f dolce*  
*più espress.*  
*p*  
*cspr.*  
*mf*  
*cant.*  
*p dolce*  
*pp*  
*a tempo*  
*dimin.*  
*p poco rit.*

## Summer Treasure Hour of Music Study

The blanket Indian who for seventy years had lived over an oil well that he sold for \$2,000,000 is hardly different from those who are now living over the thousands of neglected opportunities. One of the most serious phases of this neglect in America is the failure to recognize the vast importance of getting in just as much musical practice and study during the summer months as possible.



Musical score for Page 288, featuring piano and vocal parts. The score includes various dynamics and articulations:
 

- mf* (mezzo-forte)
- dim. e calando* (diminuendo and decelerando)
- cresc.* (crescendo)
- f* (forte)
- p* (piano)
- fp* (fortissimo piano)
- cantando* (singing)
- un poco più tranqu.* (a little more tranquil)
- leggiere* (light)
- espress.* (expressive)

Musical score for Page 289, featuring piano and vocal parts. The score includes various dynamics and articulations:
 

- espressivo* (expressive)
- tranquillo cant.* (tranquil singing)
- mp* (mezzo-piano)
- pp subito poco rit.* (pianissimo subito, a little decelerando)
- p* (piano)
- poco rall.* (a little decelerando)
- più espressivo* (more expressive)
- molto espress.* (very expressive)
- cresc. ed poco allargando* (crescendo and a little allargando)
- animato* (animated)
- più f* (more forte)
- poco rall.* (a little decelerando)
- ben marcato* (well marked)
- più marc.* (more marked)
- più molto* (more very)
- più f* (more forte)
- allargando* (allargando)
- sempre più f ed allargando* (always more forte and allargando)
- l.h.* (left hand)



## PEPITA!

RÊVES ET JEUX

FELIX FOURDRAIN

Readers who have been clamoring for a breath of continental modernity will have a delightful experience in playing over and over this charming piece by a brilliant French Composer. Note the ingenious use of the whole tone scale in measure nine (9). Grade 5.

Très lent, (Mouvement de Berceuse), M. M. ♩ = 68

*p*

*rit*

*Poco animato*

*mf*

*Più mosso scherzando*

*sempre f*

*sempre f*

*rall.*

Copyright 1916 by Max Eschig, Paris.

THE ETUDE  
Tempo I.

*rit*

*a tempo, poco accel.*

*p subito*

*perdendosi*

*pppp*

## FIRST INTERMEZZO

A great modern classic. Grade 6.

Andante moderato M. M. ♩ = 48

*semplice p dolce*

*col Ped.*

*poco a poco rit.*

*dim.*

*col Ped.*

"Sleep sweetly, my baby,  
So quiet, so pure!"  
From a Scotch Folk Song  
J. BRAHMS, Op. 117, No. 1. (1892)

\* The melody—in the inner part—must slightly predominate over the accompanying octaves.



Più Adagio

THE ETUDE

*rit. molto*  
*pp sempre ma molto espress.*  
*pp*  
*p*  
*p*  
*Un poco più Andante*  
*pp*  
*sempre pp*  
*3 elegantissimo*  
*col Ped. come prima*  
*p*  
*tranquillo*  
*dolce*  
*dolce*  
*espressivo*  
*rit. dim.*  
*dim. rit.*  
*pp*

A SENTIMENTAL WALTZ

The eminently successful American Composer, James Hotchkiss Rogers has written no more ingratiating melodies or harmonies than are to be found in this greatly liked False Grade 4

In slow waltz time

JAMES H. ROGERS

*p ben cantando*  
*poco rit.*  
*a tempo*

THE ETUDE

*p*  
*mf*  
*mf*  
*dim.*  
*Ben tranquillo*  
*mp*  
*pp*  
*sempre pp*  
*dolce marcato la melodia*  
*dolceiss.*  
*mp*  
*diminuendo*  
*molto più vivo*  
*leggero*  
*mf*  
*dim. poco rall.*  
*a tempo*  
*p dolce marcato la mano sinistra*  
*rallentando*  
*D.C.*  
*più animato, ma non troppo*  
*mf ma dolce*  
*dim.*  
*accol.*  
*rit.*  
*mf*  
*armonioso*  
*p*

\* From here go back to the beginning and play to A; then go to B.



# SCENTED MEMORIES

## PAR LA SENTE EMBAUMÉE

THE ETUDE

This is a section from a most alluring piece by a contemporary French composer. The completed work with its fine climaxes is much longer. It makes a delightful recital number.

MAURICE PESSE

Andantino moderato M.M. ♩=108

*mf rubato*

*rit. a tempo*

*mf rit. a tempo*

*Tempo animato*

*Agitato*

*p subito*

*ff*

*fff*

*Lento*

*a tempo*

*rit.*

THE ETUDE

# OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

## AT TWILIGHT

MAUDE LYMAN

CHARLES HUERTER

Moderato

*espressivo*

*p*

*col Pedale*

*rit.*

*p*

*cresc.*

*mf*

*rit.*

*p a tempo*

*cresc.*

*p a tempo*

*animato poco*

*a f*

*animato poco*

*poco*

*cresc.*

*ff*

*largamente*

*accel.*

*ff*

*largamente*

*accel.*

When twi- light greets the dy- ing day And

lur- ing zeph- yrs' round me play, Love calls me, Love calls me. When nesting birds at e- ventide Are soft- ly whisp- ring

side by side Love calls me, Love calls me. Love calls me. When na- ture all in slum- ber lies 'Neath

moonlit, bright and star- ry skies, Love calls me, Love calls me. My se- cret long- ings freed a- rise My heart ex- ult- ant

ea- ger- ous Love calls me, Love calls me.



## BY SINGING WATERS

LEONE WOLF

THURLOW LIEURANCE

*Andante moderato*

By sing - ing wa-ters, Sum - mer has fled

*con moto*

Trees in hushed sor-row, Drop leaves of red. Weird the loon is cry-ing

*rit.* *a tempo*

Sad the west-wind sing-ing where is heav-ens blue? Gone like you By sing - ing

wa-ters, Sweet is the breath, Stirred from the leaf fires,

In - cense, in death. By sing - ing wa-ters, I yearn a -

*dolce*

lone, Leaves in their drift-ing, Call Thee, my

*Animato*

own. We had pledgd our love, dear, Cried in yes-ter - year, Love will last, al - ways

*rit.* *a tempo*

where grass-es sway By sing - ing wa-ters, Love will re -

main Frost kissed the hill - sides Know Spring a - gain.

*cresc.*

## FROM "IMPROMPTU"

Op. 142, No. 3

FRANZ SCHUBERT

Transcribed by  
EDWARD SHIPPEN BARNES

*Andante*

*Solo*

Manual *Accomp.*

Pedal *Ped. p 16 (to accomp.) Add 4 stop or coupler*



THE ETUDE

As at first

DAY DREAMS  
FOR ONE OR TWO VIOLINS

HELEN DALLAM

Dreamily, Not fast

THE ETUDE

O LORD, WITH WEARY HEARTS WE'RE YEARNING

E.A. BARRELL

H. ENGELMANN

Moderato

1 O Lord with wear-y hearts we're yearn-ing To  
when we come un-to life's clos-ing, Be

cast a-side all sin and walk with Thee; Ev-er more our thoughts, re-turn-ing, seek Thy  
near us, Lord, and cour-age free-ly give; For it is Thine own dis-pos-ing That we

dear Di-vin-i-ty Our days with wrongs and sor-rows la-den, Op-press us with a deep des-  
shall for-ev-er live. Thy Cross the pow'r of death bath-rivn, We shall not fear at last to

pair: O grant Thy won-drous grace our souls to glad-den, Thy mer-cy filled with love so rare.

2 And die; Thou, God, wilt take us to Thy glo-rious Heav'n, To

live al-ways with Thee on high. Thou't take us to Thy glo-rious Heav'n, To live with Thee on high.



## IN A ROSE GARDEN

SECONDO

MONTAGUE EWING

Allegretto con grazia M.M. ♩ = 108

Musical score for the second part of "In a Rose Garden". The score is written for piano in 4/4 time, marked "Allegretto con grazia M.M. ♩ = 108". It consists of two systems of staves. The first system includes a piano introduction marked "Fine" and "sonoro". The second system begins with a "TRIO" section marked "D.C.\*", "p", and "mf cantabile". The score concludes with a "D.C." marking.

\* From here go back to beginning and play to *Fine*; then play *Trio*.  
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## IN A ROSE GARDEN

MONTAGUE EWING

Allegretto con grazia M.M. ♩ = 108

PRIMO

Musical score for the first part of "In a Rose Garden". The score is written for piano in 4/4 time, marked "Allegretto con grazia M.M. ♩ = 108". It consists of two systems of staves. The first system includes a piano introduction marked "Fine" and "sonoro". The second system begins with a "TRIO" section marked "D.C.\*", "p", and "mf cantabile". The score concludes with a "D.C." marking.



## SUMMER TWILIGHT

H. P. HOPKINS  
Transcription for Violin and Piano  
by Arthur Hartmann \*

Andante espressivo M. M. ♩ = 72

**VIOLIN**

**PIANO**

*Andante espressivo*

*1st time only*

*CODA Last time only*

*Più animato*

*Fine*

*rit.*

*all.*

*a tempo*

*pp a tempo*

*rit.*

*D.S. al Fine*

\* When played in public, Mr. Hartmann's name must be mentioned on the programs. The Publishers.  
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## THE ETUDE

## THE ETUDE

## EDUCATIONAL STUDY NOTES ON MUSIC

## IN THIS ETUDE

By EDGAR ALDEN BARRELL

## Sousvenir de la Danse, by Denis Dupré.

The title, not a hard one to translate, means "souvenir of the dance." The first theme is notably original. It is built on the theory of accented pulsing notes.

In case certain of our readers do not know what pulsing notes are, we hasten to inform them that they are notes which do not belong to the harmony to connect those which are essential and let arrive to the ear more smoothly from one harmony to the next. Pulsing notes are of two kinds: (1) the accent (occurring off the beat), and (2) the accent (occurring on the beat). The latter are essential and which Mr. Dupré has so well employed in the *Sousvenir de la Danse*.

In measure nine, make a slight drag on the second and third beats. In the section C notice the similarity of measures 9-10 and measures 11-12. When such a similarity occurs, never play the pairs of measures alike. In the present instance, play the first pair slower than the main tempo, and the second, faster.

*Contra ten mezzo, staccato.*  
Always avoid playing the outer parts of a piece "up to time," and the more difficult ones slowly.

## Life in Spring, by Arnold Sartorio.

This well-known German composer was born in Mainz in 1855. A facile pen has given to a long list of excellent teaching and salon pieces, which have made his name universally famous. Here is a short analysis of *Life in Spring*. Get in the habit of making out such analyses for yourselves at every piece you study.

Introduction: 2 measures.

Section A: 16 measures in D minor.

Section B: 16 measures in F major (repeated).

Section C: 16 measures in F major (repeated).

Section D: 16 measures in F major (repeated).

Section E: 16 measures in F major (repeated).

Section F: 16 measures in F major (repeated).

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Section M: 16 measures in F major (repeated).

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Section O: 16 measures in F major (repeated).

Section P: 16 measures in F major (repeated).

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Section R: 16 measures in F major (repeated).

Section S: 16 measures in F major (repeated).

Section T: 16 measures in F major (repeated).

Section U: 16 measures in F major (repeated).

Section V: 16 measures in F major (repeated).

Section W: 16 measures in F major (repeated).

Section X: 16 measures in F major (repeated).

Section Y: 16 measures in F major (repeated).

Section Z: 16 measures in F major (repeated).

Section AA: 16 measures in F major (repeated).

Section AB: 16 measures in F major (repeated).

Section AC: 16 measures in F major (repeated).

Section AD: 16 measures in F major (repeated).

Section AE: 16 measures in F major (repeated).

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Section HG: 16 measures in F major (repeated).







## The ORGANIST'S ETUDE

Edited for April by Eminent Specialists

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT

"AN ORGANIST'S ETUDE, COMPLETE IN ITSELF"

## How to Buy an Organ

By LeROY V. GRANT

THE EXPENDITURE of amounts of money ranging from about \$1000 to \$100,000 for an organ not infrequently lies in the hands of one man. More often than not that one man is the organist of the church. He is rarely the organist of a theater, for many managers of theaters confer with organ architects when they lay down their organ cash in such amounts.

Before entering into the technical side of this discussion let us consider the way in which the church organist may secure a new organ or build additions to his present instrument. The scheme here suggested is the one which was used in the purchase of the new organ for the Scottish Rite Temple of San Jose, California.

An organ club was first formed called "The Scottish Rite Organ Club." The officers were a president, a secretary and a treasurer, and it was their duty to devise means for raising money for the organ. First, a letter was sent out to all the 30 members announcing the organization of the club, stating its purpose and calling for subscriptions. A rather good response was made to this letter, which served to further increase of acquainting members of the fact that the purchase of an organ was being contemplated. Then, entertainments were held and proceeds of which went into the organ fund.

Next a meeting was called for the membership; the desires and actions of the organ club were made public, and cards were distributed among those present, reading as follows:

I hereby subscribe \$10.00 to the Scottish Rite Organ Fund (or agree to get others to subscribe to this amount).

Payable on or before January 1st, 1928.

Dated..... 1928.

The above cards were printed on white cardboard. Yellow cards were then distributed, reading as follows:

I hereby subscribe \$5.00 to the Scottish Rite Organ Fund, payable on or before January 1st, 1928.

Dated..... 1928.

Secured by.....

This is the way the scheme worked out. A member pledged himself to raise one hundred dollars by a given date. To this end he was given the yellow cards for the smaller subscriptions, he himself having signed a hundred-dollar card. Whenever he secured a signed yellow card properly filled out, signed by the pledger and countersigned by himself, was given to the secretary who counted it in on the member's hundred-dollar pledge.

Almost the entire amount was pledged at the meeting mentioned. One pledger raised \$70 almost entirely by telephone calls within ten days. It is not difficult to raise a few hundred dollars in small amounts. The only difficult thing is to overcome a natural reluctance to solicit money.

If half a dozen men in any church of average size are determined to make a success of it, a campaign for a ten thousand dollar organ can be had in eighteen months. A point of great importance is the fact that an organ is usually a most popular object for which to raise money.

## Judging an Organ

OF FIRST importance in the final artistic success of the organ are the organ chambers, the blowing plant, the scales of the pipes, the weights of the

metal and thickness of the wood, the voicing and the specifications. For the benefit of the organist who is not familiar with these points let me briefly discuss them.

The location of the organ chambers has a great deal to do with the way in which the instrument sounds. It will be muffled or it will be clear depending on the position of the chambers. Suppose, Mr. Organist, you had a choir of seventy voices and that that choir had always to sing in a corridor outside the auditorium. You would secure a few beautiful effects, but with an organ, in this position, a large part of the beauty would be lost. The effect could never be brilliant, as it should at times be.

When the choir sings in its proper stalls or balcony, it can run the entire gamut of effects, from *pianissimo* to *fortissimo*. It can be either robust or delicate. So with an organ. If crowded into a small chamber, with an insignificant opening for the swell shutters, half its effect can easily be lost.

There is to-day on the Pacific coast one extreme example of badly located swell chambers. The organ was made by one of the foremost builders in the country—it-day—\$95,000 was the price paid. About \$15,000 worth of organ gets lost. In brief, it is of no use to pay a large sum of money for an organ, unless the chambers are made right. These should be roomy. The openings should be large and look directly into the auditorium. The swell should be as nearly as possible sound-proof.

## The Blower

EVERY ORGANIST has heard a singer who has a good voice but not enough breath control to sing well. Some of that singer's tone would be beautiful in certain passages. But at other times the audience would listen with strained attention lest the voice crack in the middle of a note. This is due to improper larynx control, which is another way of saying that it is due to lack of breath.

## "Phanging Stops on the Swell"

By LYNN ROCHÉ

HERE is a point of very great importance to the organist. If a stop of considerable power is to be added or withdrawn, this must be done with the greatest care, else there will be a sudden recession or an ugly gap in the tone volume. Suppose that we have a Swell Organ with three or four 8 ft. diapasons, one each of 4, 4 and 2 ft. pitch, and then adding or withdrawing this third stop will make a considerable difference in the power of the Swell Organ.

Now should we wish to add this third

stop, the organist should be careful that they are liable to fail at the crucial moment. There comes a time in the life of every organist when he wants to use full organ for an extended period. What of the wind?

The size of the blowing plant will depend not only on the size of the organ but also on the pressure at which it is voiced. The late George Ashdown Audley is entirely right in his contention that low pressures are better and produce more beautiful tones, for the most part, than high pressures. (We except the big reeds, of course, which should have high pressures.)

Thus, if the fine work is voiced on three and a half inches and the reeds on twelve, and if there are twenty-five speaking stops in the organ, a fan blower with a four-horsepower motor should be provided. The importance of this cannot be overestimated.

The scales and the pressure have a good deal to do with each other. A small scale pipe voiced on ten inches will produce the volume of a larger pipe voiced on less wind. But the quality of tone will not be so good. However, unscrupulous builders sometimes use small scales with higher pressures for the reason that it is cheaper so to do, and, on paper, a larger organ may thus be secured. But after all, it is not a question of how large the organ is. It is a question of whether or not it is beautiful tonally. Therefore, let us secure the quiet and religious tone in our organ, the cathedral effect, rather than the restlessness which seems to belong to the organ voiced on high pressures.

Different scales will be needed for an organ in a small auditorium from those required in an auditorium of large proportions. The scale will be determined to be to free or in the swell box. These are matters about which no general rule can be laid down but which must be de-

termined by the individual case. But the matter of scales and pressures is vital.

## Weight of Metal and Thickness of Wood

MOST METAL pipes are made of tin, an alloy of tin and lead, or zinc. It is obvious that money would be saved the builder, if he used tin rather than heavy metal for the pipes. In an organ containing two or three thousand pipes the difference in dollars and cents would run into a considerable amount, and, in the case of construction, many organs during the war would represent a large sum of money.

Again, the cost of tin is much greater than that of lead. And it is true, the same stops are better if the metal used is a high percent of tin or all tin. It is generally considered bad practice to make pipes of pure lead. Within the last three months the writer looked through a large three-manual organ in California in which he saw probably one hundred pipes sagged down of their own weight—almost all of which were made of pure lead. In a well-kept organ a gringing quality of tone is required—a tone that seems to take hold of one. If the walls of the stop are made of thin lead we get a noise and no drama at all.

What shall we say of this matter of voicing? To discuss it we must enter the shades of twilight in the organ world. And if there are twenty-five speaking stops of a picture. What is the difference between the scene as represented by Coré and as copied by John Smith? When the other class answer this question he can speak intelligently of voicing. The organist should have many organs and decide which is the most beautiful tonally.

## Specifications

DO NOT BUY an organ on a price basis or because one agent sounds better than another. A specification is misleading, because, as a rule, it does not indicate scales. Often it does not specify the size of the blower. If submitted to the manufacturer, it often shows a large amount of four and two-foot work which makes it appear that the organ is larger than it really is. Again, there may be a large amount of unification in the instrument, which is not so indicated on the specification.

In the choice of an organ avoid likewise an unusual or "trick" specification. It is possible that an organist may have discovered something unknown to Wyder, or Guilmaut or Farnum, but it is more likely that their specifications have been copied by the logic of many generations past. In the main, our fathers were right. We should always look to the future but still have our feet planted firmly on the foundation of the past and present. A certain specification submitted for a three-manual, 35-stop organ had six sixteen-foot stops on the choir. Without doubt many unusual effects could have been thereby produced, but they were not worth the money. The organist would be a small group of large pipes. The reputable firm, at least, refused to bid on the specification.

One should seek for as large a spread of color as possible. If one is to have two flutes on a manual, let them be as diverse as possible, perhaps one closed flute and the other open. One could be metal, another a harmonic length, perhaps a double flute, and so on. One diapason

(Continued on Page 307)

## THE ETUDE

## THE ETUDE

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## "Don't Drag!"

By H. C. HAMILTON

MANY a choirmaster might retire on a competency were he given a dollar every time he admonishes his singers, "Don't drag!" And yet choirs still do drag—congregations, too—both those who sing by rote and those who sing by ear. Many leaders are at their wits' end to know how to overcome this fatal habit—fatal to everything that stands for improvement. Simply to say "Don't drag!" and to hasten the tempo is but a temporary remedy. The singers hurry, scramble, have no idea where to take breath, and finish with only the thought of having got through in a shorter time than usual. Not one knows what he is expected to do, unless it is to "sing faster," and the state he finds himself in after doing so is such that he is glad to lapse into dragging again, if only for a chance to rest and breathe.

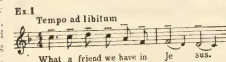
If the act of singing slowly meant inevitably dragging, every advance and adagio movement in music would be tiresome, and only the movements at a brisker tempo possessed of any interest. Fortunately, this is not the case. The trouble lies chiefly in the fact that many do not realize what dragging really is. As in the case of the physician, a diagnosis is first necessary and the trouble located before a prescription can be forthcoming.

Time and rhythm mean a systematic arrangement of accents. Where these accents are disregarded a distortion of time-values is certain to be the result. Phrases, strains—all the parts which go to make a complete melody—must get somewhere, or a clearly defined movement. This "movement" may be at varying rates of speed according to the nature of the music and the sentiment to be expressed, but it must move; there must be no coming to a dead stop except in places so designated.

The way to avoid the "drag," is first of all, to observe bar divisions. As everyone knows the first beat of a measure is the strong accent, therefore of paramount importance. Now, if this emphatic beat is in any way retarded in its entry, a "drag" is sure to result. After one has entered a measure, a momentary wait is not objectionable; but if such a wait occurs between the last beat of one measure and the first of the next, an annoying measure, the most irritating effect is produced. A phrase sung after this manner will kill any spontaneity. If the choirmaster will insist on everyone making a point of immediately entering on this first beat, and also of observing the accent, the "drag" will be vanquished without any hastening of the tempo.

But there is another evil to combat as well as this "holding-back" tendency, one too often in evidence, especially among those of little or no musical training. It

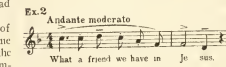
is the practice of singing every note at the same strength. Every tone, whether it be one of four beats or only half a beat—all are given impartial treatment—every tone is the same dead level of sound. Nothing is more wearisome. Also, the sliding "scoop" we hear between intervals in many well-known hymn tunes adds the finishing touch of ineffectiveness. The following:



is an example of how a hymn is killed in too many churches and prayer services. Every note is sung at exactly the same strength; there is a "holding-back" at the end of each measure—as if getting ready to climb the bar—and a sliding "scoop" indulged in where the length of the note permits the deleterious privilege. And how the draggers do roll every note under their tongue, as a sweet sanctimonious morsel!

The more intricate, the more it seems to grate nature whose sense of the beautiful seems so dormant, that the more crude the offering the less "worldly" and more acceptable it is. This is to One who is the Author of all beauty! But fortunately we are past the day when the belief was universal in the Church at least, that everything lovely to the eye or ear partook of evil.

However, anyone who will give his or her honest opinion will admit that the following method of singing the hymn in question will do much towards making it more enjoyable for everyone.



The tempo need not here be increased in the slightest. The strong accent falls on the first beat. The shorter eighth notes are rendered more lightly and semi-detached, and the third beat has a moderate accent. The fourth beat in measure two is a silent in order better to separate the parts of the sentence. This makes it easier to take breath and insure a better attack on the first beat of measure three.

To see that the entry of the first beat is not delayed, to insist on the lighter touching of the shorter notes, and to do away with any hint of "scooping"—these principles put congregational singing on a new basis.

## How to Buy An Organ

(Continued from Page 306)

could be leathered. If part of the organ is made free and part closed the free stops could differ each from the other, while stops of the same general nature could be placed part in the box and part without.

## Unification

THE FOLLOWING rule will be found to cover the matter of unification in the majority of cases. Never let unified stops serve as a foundation for the organ. Let foundation stops be all separate ranks. Soft-toned stops may then be unified, if it seems advisable to do so. In the main it is better to avoid unifying or duplexing until enough organ has been secured. Then one may feel free to do as his individual taste demands.



Palmer  
Christian  
says of the Kilgen:

"It has been a pleasure to become acquainted with your Tulsa High School installation. The organ is eminently satisfactory, both tonally and mechanically, and you have followed the details of the contract. Tulsa is to be congratulated on this forward step in advancing the cause of music among the younger people, and your work is a small item in this movement."

Palmer Christian—of the University of Michigan at Ann Arbor, is one of America's foremost organ masters. Recognized in this country and abroad as a concert organist of supreme skill and rare technique, Mr. Christian is no less distinguished for his very exceptional musical knowledge, and for his judgment both of rendition and of mediums of expression.

## Choice of the Masters

Complete satisfaction in a Pipe Organ, as judged by Mr. Christian's standards, embraces a myriad of perfect details, only in whose perfect ensemble, a Master of the Organ can find genuine pleasure. The remarkable list of famous organists who so strongly endorse Kilgen Organs, tells an eloquent story.

—thus another famous musician joins the impressive roll of great Organ Masters who know and prefer Kilgen Organs—famous artists like Ugn, Renzi, Hollins, Davis, Vieme, Diggle, Gold-worth, Carpenter, Biggs, Cowper and Thompson, to mention only a few among the many.

Kilgen  
Choice of the Masters

GEO. KILGEN & SON, INC.  
493 North Union Blvd. St. Louis, Mo.

Pipe Organ Builders for 288 Years



# WANTED

## Theatre Organists

Positions paying salaries of \$40 to \$100 weekly are so many that finished players are practically assured of engagements through the College.

Students have lessons and practice before the Screens provided by the College in its studios. New two, three and four manual Wurlitzer and Moeblé theatre organs for lessons and practice, owned and operated by the College.

Direction:  
CHARLES H. DEMOREST and HENRY FRANCIS PARKS  
Famous Theatre Organists

## SUMMER MASTER SCHOOL

June 25 to August 4 (Six Weeks)

### SCHEDULE OF LESSONS

- 1st week—Preparatory for Screen playing
- 2nd week—Playing of weekly News features
- 3rd week—Short feature film, comedy and jazz
- 4th week—Short feature film, comedy and jazz
- 5th week—Long feature film and comedy
- 6th week—Long feature film, comedy, cartoon, scenic and effects; and playing of song slides.

Improvisation, modulation, arranging orchestral works for organ, harmonization of violin and melody parts; dramatizing the picture musically; taking cues and playing from cue lists and playing with orchestra are all given attention in the course. Various styles of playing jazz, ballads, intermezzos, characteristic numbers, etc., will be thoroughly covered.

## FREE FELLOWSHIPS

Demorest and Mr. Parks have each consented to award Free Fellowships of two lessons weekly, each of thirty minutes, to the students who, after an open Competitive examination, are found to possess the greatest gift for playing organ. Free Fellowship application blanks on request.

FALL SESSION OPENS SEPTEMBER 10  
COMPLETE SUMMER OR WINTER CATALOG ON REQUEST  
SPRING TERM NOW OPEN FOR ORGAN STUDY

## STUDENT DORMITORIES

Artistic and comfortable dormitory accommodations for men and women in college building. Piano furnished with each room. Prices reasonable.

# CHICAGO MUSICAL COLLEGE

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## ORGAN AND CHOIR QUESTIONS ANSWERED

By HENRY S. FRY

FORMER PRESIDENT OF THE NATIONAL ASSOCIATION OF ORGANISTS  
DEAN OF THE PENNSYLVANIA CHAPTER OF THE A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. Would you be good enough to publish the specifications of a really good organ? It should contain Clavichord and Tablature. I feel that a little more is preferable.

A. The following specification can be furnished by a good builder, for about the amount you mention, with usual case work, display pipes, and so forth.

**GREAT ORGAN**  
Double Open Diapason 16 ft. 73 Pipes  
Open Diapason 8 ft. 73 Pipes  
Sesquialtera Open Diapason 8 ft. 73 Pipes  
Xmasian 8 ft. 73 Pipes  
Xmasian 8 ft. 73 Pipes  
Principal 4 ft. 61 Pipes  
Xmasian Flute 8 ft. 73 Pipes  
Xmasian 8 ft. 73 Pipes  
Xmasian 8 ft. 73 Pipes  
(Stops marked "x" enclosed in Choir Expression Box)

**COPIERS**  
Great 16 ft. Swell to Great 4 ft. 73 Pipes  
Great 8 ft. Swell to Great 4 ft. 73 Pipes  
Great 4 ft. Swell to Great 4 ft. 73 Pipes  
Swell to Great 16 ft. Choir to Great 4 ft. 73 Pipes  
Adjustable combination pistons to control Great and Pedal Stops.

**SWELL ORGAN**  
Bourdon 16 ft. 73 Pipes  
Open Diapason 8 ft. 73 Pipes  
Violet de Orchestre 8 ft. 73 Pipes  
Stopped Diapason 8 ft. 73 Pipes  
Violet 8 ft. 73 Pipes  
Wald Flute 4 ft. 73 Pipes  
Mixture 2 ft. 61 Pipes  
Cornet 8 ft. 73 Pipes  
Cornet 8 ft. 73 Pipes  
Vox Humana 8 ft. 73 Pipes  
Xmasian (Separate Chest, Box and Tremolo) 8 ft. 73 Pipes  
Tremolo

**COPIERS**  
Swell 16 ft. Swell 4 ft. 73 Pipes  
Swell 8 ft. Swell 4 ft. 73 Pipes  
Adjustable combination pistons to control Swell and Pedal Stops.

**CHOIR ORGAN**  
Open or Viola Diapason 8 ft. 73 Pipes  
Melodia 8 ft. 73 Pipes  
Soprano 8 ft. 73 Pipes  
Alto 8 ft. 73 Pipes  
Tenor 8 ft. 73 Pipes  
Bass 8 ft. 73 Pipes  
Tremolo

**COPIERS**  
Great 16 ft. Swell to Great 4 ft. 73 Pipes  
Great 8 ft. Swell to Great 4 ft. 73 Pipes  
Great 4 ft. Swell to Great 4 ft. 73 Pipes  
Swell to Great 16 ft. Choir to Great 4 ft. 73 Pipes  
Adjustable combination pistons to control Great and Pedal Stops.

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Adjustable combination pistons to control Great and Pedal Stops.

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Great 8 ft. Swell to Great 4 ft. 73 Pipes  
Great 4 ft. Swell to Great 4 ft. 73 Pipes  
Swell to Great 16 ft. Choir to Great 4 ft. 73 Pipes  
Adjustable combination pistons to control Great and Pedal Stops.

**PEDAL ORGAN**  
Contra Bourdon, 32 ft. Instead of 40.  
Substant 24 ft.

**COPIERS**  
Add Great to Pedal 4 ft. 73 Pipes  
Add Choir to Great 4 ft. 73 Pipes

Q. Can you tell me the significance of the word "Cantabile" in the title of a piece? Does it simply indicate the tempo? Or does it indicate the mood? Or does it indicate the style? Or does it indicate the character of the piece? Or does it indicate the character of the piece?

A. The word "Cantabile" is a musical term which indicates the tempo of a piece. It is derived from the Italian word "cantare," which means "to sing." It is used to indicate a slow, singing tempo.

Q. The heavy bar you mention indicates the end of the line of music. It is taken from the last note before the bar. It is a note which is held its full value. It is a note which is held its full value. It is a note which is held its full value.

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Q. Please advise as to the location of the largest pipe organs in the United States, and the location of the largest pipe organs in the United States, and the location of the largest pipe organs in the United States.

A. The largest pipe organs in the United States are located in the following cities: New York, New York; Boston, Massachusetts; Philadelphia, Pennsylvania; Chicago, Illinois; St. Louis, Missouri; and San Francisco, California.

Q. It is somewhat difficult to find a good organ. It is somewhat difficult to find a good organ. It is somewhat difficult to find a good organ.

A. It is somewhat difficult to find a good organ. It is somewhat difficult to find a good organ. It is somewhat difficult to find a good organ.

Q. The organ is a very important instrument. It is a very important instrument. It is a very important instrument.

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## THE ETUDE

## THE ETUDE

## SCHOOL MUSIC DEPARTMENT

(Continued from Page 284)

limitations of the adolescent voice, especially of the basses and tenors, and the skill properly to handle them, is indispensable to the maintenance of good tone in these essentials. They attempt a musician's job without the musician's equipment. Small wonder that the chorus is mediocre or worse and that the public interest wanes.

The ability to classify voices properly is a necessity, and the courage and determination to assign each voice to its proper part regardless of a shortage of basses, tenors or second basses, is equally essential. The ability to recognize tenors, plus the skill to teach them to cover the upper and lower parts, is especially vital part of the conductor's equipment. No man or woman is fit to conduct a school chorus without a reasonable degree of skill in the ability to produce the Mendelssohn Choir; Christiansen, the Dayton Choir; Alexander, the Ypsilanti Choir; Davison, the Harvard Glee Club; Noble, the St. Thomas Choir; Townsend, the Friends of Music Church; Lutkin, the Northwestern University / Cappella Choir; Margaret Nichols, the Farmers Road Choir; to mention only a few outstanding groups of their type. Any man or woman with a capacity for leadership and musicianship, plus the right sort of training, can develop a superior chorus from available untrained voices anywhere.

Fortunately, there is no lack of young men and women possessing these qualifications. Fortunately, also, and contrary to a popular opinion, capable conductors can be "made." They are not all "born" conductors—not all Toscaninis. All good pianists are not Hoffmanns. Genius is not a necessary qualification. Several years' experience, with University students taking courses in choral conducting, has demonstrated to my satisfaction that a bright, musical young man, with a forward-looking, magnetic personality may become a successful choral conductor.

It is hardly necessary to explain, however, that the technique of conducting is not the end of the conductor's education. He must be expert in sight reading and dictation, strong in theory (including harmony and counterpoint), form and analysis, and a keen student of history and appreciation. He must play the piano and sing intelligently. Practical knowledge of voice production, including the child voice and adolescent voice, is an absolute necessity. The recent voice of the adolescent voice, given proper training must include English, French, German and Italian diction. General academic training, including college English, Music Speaking and courses in English, Educational Psychology, Sociology, Principles of Education and Methods of Teaching—are necessary, not only for practical use, but also to meet the requirements of the profession.

Paralleling and supplementing all these subjects, and extending over several years, is regular, required attendance at symphonies and operas. The greatest educational force in music is music itself. Particularly helpful to the student of conducting is the privilege of seeing great conducting in action. Our students at New York University this year attend at least twenty Philharmonic Orchestra concerts, conducted by the Maestro, Arturo Toscanini, and the Friends of Music series conducted by Bodansky. Without doubt, the University or Conservatory functioning with a capable faculty and with a regular series of post high school chorus, can develop successful choral conductors.

**Schools for Conductors**  
SEVERAL schools for choral conductors are functioning. Northwestern University has an excellent course under the direction of Doctor H. H. Wood, John (Continued on Page 319)

From the foregoing it is evident that the choral conductor is a very important figure. He is a very important figure. He is a very important figure.

Q. The organ is a very important instrument. It is a very important instrument. It is a very important instrument.

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demanding all the musical intelligence, feeling, good taste and power of interpretation that is required of the individual singer, is entrusted to young men and women lacking these essentials. They attempt a musician's job without the musician's equipment. Small wonder that the chorus is mediocre or worse and that the public interest wanes.

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### World Famous Classics

1. Handel: "Pavane" from Suite in G major
2. Schumann: "Intermezzo" from Piano-Flute
3. Liszt: "Valse Op. 10/1"
4. Chopin: "Nocturne" in F major
5. Schubert: "Piano Sonata" in D major
6. Brahms: "Hungarian Rhapsody" in D major
7. Liszt: "Hungarian Rhapsody" in D major
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99. Liszt: "Hungarian Rhapsody" in D major
100. Liszt: "Hungarian Rhapsody" in D major

## A Unique Home-Study Course for Advanced Pianists

...that will also add distinction to your library of musical classics

**FREE EXAMINATION**  
We urge you to send your name for a free examination of this advanced course. It is a unique course in piano technique, and it is a unique course in piano technique. It is a unique course in piano technique.

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## The VIOLINIST'S ETUDE

Edited by  
ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT  
"A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

EVERY PUPIL should be able to string and tune his own violin properly. It is impossible to play satisfactorily on a violin out of tune. Consequently, a pupil should be taught how to tune from the very beginning. Of course, this does not apply to very young children further than teaching them to distinguish a perfect fifth from one that is discordant.

### Turning the Peg

A PUPIL should be taught to turn the A peg very gently and very little at a time, either backwards or forwards. The temptation is to turn the peg too suddenly, too violently and too fast.

When new strings have been put on, or when the strings are very much out of tune, the best plan is to sit on a chair with the tail end of the violin placed on the lap and the neck slanting upwards, the strings facing the tuner. In tuning the E and A strings, hold the left hand well up to the top of the neck so that when twisting the pegs the pressure will go against the left hand. As the peg is turned it should be screwed in gently so that it will hold when the fingers are removed.

Hold the left hand in such a way that the string can be twanged with the thumb. Twang the string repeatedly and often while turning the peg until the desired pitch is reached.

For the D and G strings reverse the hands, that is, place the right hand near the top of the neck and twist the pegs with the left. When twisting the pegs, let the pressure come against the other hand.

### Rough Tuning

IT IS BEST not to bring each string up to pitch immediately but to bring the strings up, one by one, a little at a time, so that the tension may come gradually and evenly on the whole four strings and on the bridge. Before starting to tighten up the strings, make sure that the bridge is properly placed, with its top slanting away from the fingerboard. Keep on tightening the strings in turn, a little at a time until they are at the desired pitch. The pupil should tune to the corresponding notes of the piano or tuning pegs.

After bringing the strings up to pitch, pull each gently outwards from the fingerboard four or five times with the finger and thumb so as to distribute the tension evenly over the three parts of the string. This will put the strings out of tune; so raise them again to pitch. Repeat the process once or twice. They will now stay in tune unless they are rubbed with the finger as good tune as the notes of the piano or tuning pegs. But that is not good enough for the violin. The fifths on the piano are not perfect; on the violin they must be absolutely so.

Pupils, as a rule, are able to get this far with their tuning; but the difficulty seems to be to test them to recognize perfect fifths when they hear them.

After the pupil is able to tune to the piano or to pitch-pegs, he should learn to distinguish with each, except to get the "A." He should strike the note on the piano gently and remove the finger, wait a second and then twang the violin string. He should not sound the piano note and string together but should leave a second between them since the ear can judge better in this way. Tuning by "beats" is all right for a piano tuner or experienced musician but is too difficult for a young pupil. Nevertheless, less it would be good for pupils and musicians generally to know something about "beats."

## Teaching Pupils to Tune the Violin

By THOMAS J. BARRON

(This article applies only to violins with ordinary wooden pegs and gut strings.)

### Fine Tuning

PUPILS SHOULD be trained to know fifths are perfect. (Vocalists can always do this. Why not violinists?)

Many a student, when he finds a string slightly out of tune begins twisting the peg backwards and forwards violently. The proper thing to do is not to touch the peg at all until it is decided whether the string is flat or sharp. To ascertain this the finger tip should be pressed on the string (long section) close against the nut. If it is the A string the student is twisting, it should be sounded with the D, a fifth below, using the low. If this pressure brings the "A" in perfect tune it shows that the A string is flat, but if it

makes the discord worse, then the "A" is sharp. If it is only slightly sharp, he should not touch the peg at all but gently pull the string two or three times with the thumb and finger. This movement will likely bring it right; if it does not, the peg may be twisted back.

### The Snap Idea

IF A PEG has not had soap or any other lubricant put on it, a slight snap or crack will be heard when one begins to turn it. This means that it has moved in the hole about one-hundredth of an inch. But this snap is more likely to be caused by the string moving across the bridge when the tension is increased or diminished.

## Fiddle Freaks

By HOPE STODDARD

IN THE PROCESS of evolution the fish becomes a serpent, the serpent becomes a bird, the bird becomes a beast and so on, in as smoothly running a series as a novice's heads at weavers. But every now and then—just as an irrelevant thought intrude upon the sincerest of dreamers—there occurs what is known as a "sport" which is neither bird, fish nor serpent, neither man, ape nor "missing link," but simply a curious freak thrown together by nature in one of her whimsical moods.

Now, since evolution is a process that does not stop at nature, but goes on and on, these imperfect, of man's creation, these strange phenomena of selection, survival of the fittest and improvement of the stock exist in the violin world. The most perfect, the most successful of curious freaks—gargoyles on the Notre Dame of the Violin Art.

Both the piano and the violin are outgrowths of the monochord, an instrument which was little more than an oblong box at each end of which was fixed a triangular nut. A peg at one end held the string, which was strained tight by weights fastened at the other end. Sometimes the nut in the belly near the tail and the bridge was moved to produce the desired note (the present-day bridge of all bowed instruments—there occurs what is known as a "bridge"). The monochord at first was evidently placed on a table and plucked with the finger, but the bow (a common military one) was probably early employed. The monochord had its origin, no doubt, when a savage snapped a dry tendon of an animal he had killed and found that it

made a noise. But between that and the modern violin lies as great a difference as lies between the hairy savage with his cudgel and Stokowski leading the Philadelphia Orchestra.

Let us go looking for relics—the bones and accoutrements of those instruments, that fell by the way in the process of evolution.

The *Ravanstron* came into existence in India some seven thousand years or so ago. It is a small hollow cylinder open on one side and covered with a piece of snake skin on the other. A long rod, flat on top and rounded underneath, serves as neck and fingerboard. Two strings are extended over a string bridge which rests on the sound-board and is cut sloping on top. The bow is made of bamboo. The tone is soft, ethereal and ghostly—as though the soul of it still wandered in the regions of the mystical country of Leuka.

A variation of this is the Indian *Serinda* extended over a back and a top shaped like an anchor, with three strings stretched from end to end.

The *Oneri* is something the shape of a modern crying-pump, with a very long handle. It had one string which was bowed with a small arched bow.

The snap caused by the moving string is sharper and more distinct than that of the moving peg. In either case the snap means that the peg has moved a very minute space—from one-hundredth to one-fifth-hundredth of an inch. The writer has tried this on several violins and in nearly every case the pegs or the strings have produced this snap.

It requires, on an average, about six of these snaps or cracks to raise or lower a string one whole tone. Consequently, for fine tuning the student should never raise or lower a string more than one snap at a time. If one snap sharpens it too much, he should not turn it back but pull the string a few times. Then it will likely come exactly right.

When a string is slightly out of tune it is a mistake to twist the peg backwards and forwards. This changes the tension too suddenly and too much, and the string will not stay long in tune. The same thing is true in piano tuning—the less twisting of the peg, the better the string will stay in tune.

In tightening a string the increased strain affects every part of the violin, and the various parts cannot be expected to accommodate themselves immediately to this extra strain. A violin when not in use should be kept in its case as a protection against damp and changes of temperature. If the case is not well lined the violin should be wrapped in a silk or woolen cloth. The strings will stay in tune longer and the violin itself will be benefited.

As we come to the Europe of the Middle Ages, there seem to be as many variations of the bow-stringed instrument as there are men to make them.



PERFORMER ON THE REBAB

We can well imagine that people thought violins in those days because the shape was in their new rebab or because it was just long enough to reach to the floor when it was hung on the hall-rack, or because it was exactly the right weight to be slipped under the arm long jumps across-country, or simply because its novel shape took the fancy.

One of these variations is the shape of a present-day coffin (only much smaller) with a dome-like bridge near one end and spools at the other to tighten two long strings. The bow is the usual archer's

(Continued on Page 311)

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## MASTER DISCS

(Continued from Page 282)

added charm. Personally I think the piano is sufficient.

"Taubhäuser" by Wagner, *Wolfram's* aria and "Mignon" by Thomas and Heinrich Schumann (Brunswick). *Wolfram's* song of love and his beautiful ode to the evening star are admirably sung by Schumann; likewise there is Lothario's "Lullaby" which is rendered with rare masculine tenderness.

"The Waltz" by Ravel; Coates and Symphony Orchestra (Victor). This work is often termed the "Apotheosis of the Waltz." In reality it is a much-glorified waltz written for modern orchestra. Coates conducts realistically a frenzied and almost senseless work which suggests a gigantic ballroom pulsing with whirling crowds.

*Love for Three Oranges*  
"Love for Three Oranges" by Prokofiev, *Waltz-scherzo* and *March and Scherzo*; Coates and London Symphony (Victor). These are selections from a modern Russian Opera which Coates conducts with superb vigor. The *Waltz-scherzo* suggesting "Fiends Infernal" is most impressive.

"Campanella" by Liszt-Busoni, and "Mazurka in D Minor" by Chopin; played by Ignaz Friedman (Columbia). The

familiar Liszt is admirably played, as is likewise the plaintive Chopin *Mazurka*. The piano tone is realistic.

"Concerto No. 5 in E Flat" (Emperor) Opus 73, by Beethoven; played by Wilhelm Bachaus and the Royal Albert Hall Orchestra (Victor).

"Concerto in E Flat Major" for violin and orchestra, by Mozart; played by Jacques Thibaud and the Royal Opera Orchestra (Victor).

"Oboen Overture" by Weber; played by Coates and Symphony Orchestra (Victor).

"Hungarian Dance No. 1," by Brahms-Joachim, and "Slavonic Dance No. 1" by Dvořák-Kreuder; played by Toscha Seidel (Columbia).

"Leonore Overture No. 3," by Beethoven; Henry Wood and Orchestra (Columbia).

These are splendid recordings of standard works which deserve especial commendation, although space does not permit an analytic review. The Beethoven is an admirable performance. Thibaud plays Mozart's graceful music with artistic refinement, and Coates once again excels in a favorite overture. The Seidel violin disc has real beauty of tone and artistic execution. Wood gives an orthodox reading of the popular "Leonore Overture."

## EDUCATIONAL STUDY NOTES

(Continued from Page 303)

Study carefully the poem of the present song. Observe how skillfully the writer has expressed the beauty and calmness of autumn, which is entirely unobtrusive. It was not for the knowledge that nature's beauty will bring in spring and green things and new life.

This song is a study of legato (smooth-flowing) singing and of interpretation.

From "Impromptu," Op. 142, No. 3, by Schubert. Arranged by Edward Shippen Barnes.

Mr. Barnes, a résumé of whose brilliant career appeared in these columns recently, has selected two sections of the "B-flat Impromptu" which best lend themselves to organ adaptation. The marks of interpretation which he has added are most helpful.

This is one of three "B-flat Impromptus" for organ which Mr. Barnes has made; the other two are the "B-flat Impromptu" from the *Compendium* and the "B-flat Impromptu" from the *Compendium*.

*Sonata Op. 40, No. 2* by Beethoven.

Day Dreams, by Helen Dallam. Mrs. Dallam has given us, in *Day Dreams*, a smooth-flowing waltz for two violins. In the first section, the D minor section should be taken slightly faster than the first.

This composition uses no Italian words of expression in her own teaching pieces. On the whole it seems a wise decision to do this. Let the words "we" of it with "we" of your being, or into your pupils, as the case may be.

Summer Twilight, by H. P. Hopkins. Mr. Hopkins lives in Baltimore, Maryland. He received his musical training under well-known American teachers, completing his studies with the great Anton Dvořák when the latter was in New York City. Mr. Hopkins writes easily and

naturally, and the melodic charm of his style has made his compositions favorites everywhere.

The excellent contrast section (middle section) of the present piece emphasizes the loveliness of the present piece.

The arrangement is by Arthur Hartmann whose has real beauty of tone and artistic execution. Wood gives an orthodox reading of the popular "Leonore Overture."

In a Rose Garden, by Montague Ewing. An attractive four-hand number by one of the prominent English composers of the present day.

Try to keep the *Primo* and *Secondo* strictly together. Try to keep them properly balanced throughout, that is, so that one has the solo or melody, let the other be unobtrusive. And try to keep the *Primo* and *Secondo* of the same which Mr. Ewing has so faithfully rendered through the medium of tones.

O Lord, With Weary Hearts We're Yearning, by H. Engelmann.

Hans Engelmann was born in Berlin, Germany, in 1873, and died in 1914. He was a horn player, and his music is full of melody and beauty of tone.

He was a horn player, and his music is full of melody and beauty of tone.

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Every exercise, practiced so slowly,  
Adds stones to the foundation wall,  
While the scales build the hundred  
    stairways  
That lead to the towers so tall;  
  
All the time that I practice I'm making  
My Castle more lovely and grand,  
I'll be glad that I built it so nicely  
Some day, when I reach Grown-Up Land.







# Chairmaster's Guide

FOR THE MONTH OF JUNE, 1928

(a) in front of artemis indicates they are of moderate difficulty, while (b) artemis are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
T H I R D	<b>PRELUDE</b> Organ: Intermezzo.....Sheppard Piano: Choral and Interlude.....Rogers Te Deum in A-flat.....Jones	<b>PRELUDE</b> Organ: A Night Song.....Thomas Piano: O Sanctissime.....Harris Magnificat and Nunc Dimittis in B-flat.....Stanford
	<b>ANTHEMS</b> (a) Beloved, Let Us Love One Another.....George B. Nevins (b) Thy Will Be Done.....Rogers	<b>ANTHEMS</b> (a) Lead On, O King Eternal.....Williams (b) Sayonara, I'm a Shepherd.....Barrell
	<b>OFFERTORY</b> He That Dwelleth.....Hosmer (A. solo)	<b>OFFERTORY</b> I Love to Hear the Story.....Risher (Duet)
	<b>POSTLUDE</b> Organ: March in A.....Harris Piano: Triumphal March, C. C. White	<b>POSTLUDE</b> Organ: Postlude in D.....Harris Piano: Minor.....Hiller-Mansfield Piano: Hark, Veiser Bell.....Johnson
T E N T H	<b>PRELUDE</b> Organ: Golden Morning.....Hopkins Piano: Prelude in B Minor, Op. 28, No. 6.....Chopin	<b>PRELUDE</b> Organ: Retrospection.....Hogan Piano: When Shadows Fall.....Roberts
	<b>ANTHEMS</b> (a) The Shepherd of His Flock, Greely 1842 (b) I Lay My Sin on Jesus.....Hewald	<b>ANTHEMS</b> (a) If Ye Love Me.....Lansing (b) How Calm and Beautiful the Morn.....Schubert
	<b>OFFERTORY</b> If With All Your Hearts.....Roberts (A. solo)	<b>OFFERTORY</b> Softly Now the Light of Day.....Malcolm Marks (T. solo)
	<b>POSTLUDE</b> Organ: Finale.....Sheppard Piano: March of the Nobles.....Kots	<b>POSTLUDE</b> Organ: Alla Marcia.....Hackett Piano: Adieu.....Kargneller
S E V E N T E E N T H	<b>PRELUDE</b> Organ: Song of the Angels, Williams Piano: Impromptu in G, Op. 90, No. 3.....Schubert	<b>PRELUDE</b> Organ: Sunset Melody.....Vincent Piano: Evening Bell.....Dale
	<b>ANTHEMS</b> (a) O God Unseen, Yet Ever Near.....Banks (b) O Come Let Us Sing Unto the Lord.....Raines	<b>ANTHEMS</b> (a) Holiest, Breathe an Evening Blessing.....Harple Marks (b) A Prayer.....Engelmann
	<b>OFFERTORY</b> O Lord Most Mighty.....Wooler (B. solo)	<b>OFFERTORY</b> Heaven's Veil Song.....Morley (S. solo with optional Violin Obligato)
	<b>POSTLUDE</b> Organ: Postlude in G.....Verne Piano: Processional March.....Verne	<b>POSTLUDE</b> Organ: Festival March.....G. W. Armstrong Piano: Alla Marcia.....Schyrie
T W E N T Y F O U R T H	<b>PRELUDE</b> June.....Tschakowsky (Violin, with Organ or Piano Accept.)	<b>PRELUDE</b> Organ: At Evening.....Kinder Piano: Lullaby.....Jarnefelt
	<b>ANTHEMS</b> (a) All Thy Works Shall Praise Thee.....Baines (b) Break, Light Divine.....Wooler	<b>ANTHEMS</b> (a) Abide With Me.....Rathbun (b) Now the Day is Over.....Pike
	<b>OFFERTORY</b> Love Divine.....Rockwell (Duet)	<b>OFFERTORY</b> An Old Portent.....Coolie (Violin, with Organ or Piano Accept.)
	<b>POSTLUDE</b> Organ: Postlude in A.....Gullbrah Piano: St. Francis de Sales.....Kern	<b>POSTLUDE</b> Organ: March of the Flowers.....Harker Piano: Festival Procession March.....Rathbun (Four hands)

Anyone interested in any of these works may secure them for examination upon request.

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## EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

### Priscilla on Friday, By Mathilde Bilbro



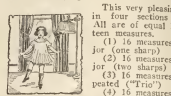
This set of "Priscilla" pieces has brought many requests to many points of sale everywhere, and we are sure that Saturday will come around so quickly, when we must bid our amiable little lady farewell.

Try to make the right hand part—which has the melody—hand out stronger than the left hand part. This is not easy to do, but practice and care are all that are needed.

In the third measure, in the right hand part, there are two eighth notes connected by a curving line called a "slur." Whenever two notes are connected by a slur, always sound the first note stronger than the second.

The first two measures of Priscilla on Friday are the Introduction; the last two are the Coda, tailpiece.

### Golden Waltz, By Margaret A. Wilson



This very pleasing waltz is in four sections or parts. All are of equal length, sixteen measures in G major (one sharp).

(1) 16 measures in G major (one sharp)

(2) 16 measures in D major (two sharps)

(3) 16 measures in C major (no sharps or flats)

(4) 16 measures in G major (one sharp)

There are no "catchy" spots in this composition, but the pupil must try hard to establish a good waltz rhythm which is harder than most of us think.

Sadman's Serenade, By Paul Wach

A short account of the life of this famous French musician was printed on page 53 of the July, 1927, issue of THE ETUDE. Teachers should read this, and then tell their pupils some of the more important facts about this composer.

Notice that in the bass the note C is kept for many measures. This is what is called a "pedal point."

We have seldom seen a piece which is so exactly "under the hand," as this Sadman's Serenade.

Is there any child who does not know who the waltzman is?

### Mary, Mary

By Mrs. B. R. MARTIN

Mary, Mary, quite contrary

How does your G scale go?

With clean cut tones and even time.

Curved fingers in a row!

Group No. 11

(SEE PAGE 255 THIS ISSUE)

Answers to Can You Tell?

1. The opera and the oratorio.

2. Dr. John Bull was a celebrated English organist, credited with the composition of "God Save the King" the air of which, however, seems to have been an adaptation of an earlier melody. Ole Bull was a brilliant Norwegian violinist.

3. Lucia di Lammermoor, by Donizetti; and "Hamlet," by Ambroise Thomas.

4. Victor Herbert.

5. (a) Verdi's "Rigoletto" (b) Verdi's "Fickle."

6. Tschakowsky.

7. Minnie Hauk.

8. In a triplet of thirty-second notes ( ), each note represents one-twelfth of a beat.

9. An orchestral introduction to an opera, oratorio, or other large vocal composition; or an independent orchestral composition in the form of the work mentioned.

10. Mand Powell.

WATCH FOR THESE TENS OF THOUSANDS OF KNOWLEDGE, APPEARING IN EACH ISSUE OF "THE ETUDE MUSIC MAGAZINE."

### The Happy Shepherd, By Richard Pitcher

Mr. Pitcher is an English composer and teacher, who has written some of the most liked piano pieces of the present time.

We have, in The Happy Shepherd, a lovely, left-hand melody, portraying the health and happiness of the shepherd boy.

Much of the right hand is staccato (short and detached).

### The Wicked Witch, By C. W. Kern

Whitely seen pretty far-off things today, but in Salem, Massachusetts, they were once very real indeed.

In measures one and three let the left hand pass over the right. This is usually indicated by the word *sopra* (over).

Make almost no return at the end of this piece.

Mr. Kern has written a very large number of compositions—mostly for piano or voice. He lives in St. Louis, Missouri.

In measures 11-14 make the left hand part clearly accented.

### I Skipped and Skipped, By Mary Gail Clark

The little melody somehow reminds us of the motion of skipping.

Notice the rests in the left hand part. Be sure to take your hand up every time they occur.


This is one of three very nice compositions called "Cheerful Tunes." The other two are: I Drove My Goat, I Walked Round My Garden.

"The benefits derived from ensemble playing are increased to a still greater extent when combining a larger number of violin students into a compact violin choir, subdivided into three to four distinct sections, and thus supporting this ensemble with violas and cellos, where they are available, or with an accompanying piano part, to develop team work, rhythm, musical taste and understanding."—LEONARD ALLEN.

## PRISCILLA ON FRIDAY from "PRISCILLA'S WEEK"

"Priscilla's Week" is drawing to a close. Grade 1.

MATHILDE BILBRO



**Moderato**

*mf*

Sweep-ing day! Sweep-ing day! Such a great house-

keep-ing day. Get the broom and sweep the floor. Dust the cor-ners 'round the door. See Pris-cil-la, with her broom,

Work-ing hard in ev'-ry room. Sweep-ing day! Sweep-ing day! Such a great house - keep-ing day.

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One of the most beautiful melodies ever written. Grade 8.

from "ORPHEUS"

**Andante M. M. ♩ = 72**

*p dolce*

*Fine*

*pp*

*cresc.*

*D.C.*

British Copyright secured

## DANCE OF THE SPIRITS

C. W. GLUCK



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Other Music Sections in this issue on pages 259, 287, 295



# **VALSE PETITE**

ELLA KETTERER

"Cross Hands" and "Alternating Hands" Grade 2½

Allegretto M.M. ♩ = 144

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# **THE HAPPY SHEPHERD**

RICHARD J. FITCHER

A fine left hand melody. Grade 2½

Allegretto alla marcia M.M. ♩ = 126

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# **THE WICKED WITCH**

CARL WILHELM KERN, Op. 500, No. 2

Very characteristic; an excellent study in freedom. Grade 2½

Allegretto con spirito M.M. ♩ = 108

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# **I SKIPPED AND SKIPPED**

I skipped and skipped  
Until I found  
I'd left my mother behind.

So then I turned  
Myself around  
Skipped back before she could mind.

MARY GAIL CLARK

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A gay little dance movement. Grade 2.

## GOLDIE'S WALTZ

MARGARET A. WILSON

Moderato M. M.  $\text{♩} = 54$

*mf* *rit* *Fine* *a tempo* *f* *p* *D. C.*

TRIO *a tempo* *mp* *p* *rit* *D. C.*

\*From here go back to the beginning and play to *Fine*; then play *Trio*.  
Copyright 1926 by Theodore Presser Co.

By a very popular French  
writer. Grade 14.

## SANDMAN'S SERENADE

BERCEUSE

PAUL WACHS

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Moderato M. M.  $\text{♩} = 108$

*p* *Fine* *D. C.*

Copyright by E. Weiller, 1919.

# WHEN SUMMER COMES

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Kindergarten and Primary Tots, Progress Finely with—

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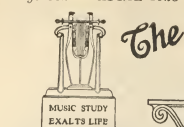
Throughout the printed pages of the book there are numbered spaces and it is play for the juvenile to cut out of picture sheets provided, the one hundred and some odd pictures and paste them in proper places in the book. These attractive illustrations arouse an interest in the things and individuals and instruments pictured, and while they apparently provide play with scissors and paste, they are leading the child to a wealth of information on things musical.

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# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

THE ETUDE



THE ETUDE

## THIS SUMMER AND YOU

If this Summer runs true to form it will be full of sunshine, flowers, blue skies and singing birds. A carrying over of all the happy things of this Summer into next Fall, next Winter and many years to come can be done by not letting this Summer go by without really accomplishing something worth while. The time spent in relaxation or play out-of-doors will be enjoyed much more after hours in which something of value in the future years has been gained.

Those in the music world know that they never can exhaust the study of this great art and that they must apply many hours to gaining a full appreciation of music in all its forms and an ability to give to others enjoyment in the art of music.

The average year is 365 days. By the time you take out Sundays, holidays, a two week's vacation and perhaps another half-day every week, there are only 208 days left. Deducting the hours that are used for sleeping, eating, resting here or there, attending to personal appearance and comforts, engaging in profitable evening relaxation, entertainment or social life and in casual conversation, we find that the hours left in a year total about 100 days.

A teacher or an adult lover of music utilizes in the professional and business activities in the course of a year enough hours to total 80 to 90 days. This leaves an average of only between 7 and 8 hours each week, from which time may be taken for study in music and study in preparation to become more proficient in the art.

When this is all the time that is available despite the fact that the actual vacation is limited to but two weeks, just think how few hours are available in the course of a year. If the vacation is extended to one of a moderate, sensible period to several months of absolute idleness.

The earnest and ambitious music student and the progressive teacher upon considering this will be spurred to continuing study in the Summer months.

Teachers also should remind parents of younger children that the release of their minds from school studies is not a gift of time for idleness, but a presentation of an opportunity for their children to give better-than-ever attention to accomplishing something that will lift their future years out of a "hum-drum work-a-day" existence. It is the duty of those in maturity to make reasonable effort toward guiding children into using to good advantage some of the hours that are available to them for valuable and beneficial things such as the study of music.

The Theodore Presser Co. will be glad to send a "Descriptive Catalog of Musical Literature Books." One's store of musical knowledge may be increased through Summer reading and self study. Helpful catalogues that will aid the members of the club materials with which to make their Summer classes particularly attractive will be sent on request.

**TUNES FOR LITTLE FOLKS**  
FOR THE PIANOFORTE  
By M. L. PRESTON

Ms. M. L. Preston is a composer well known for her many melodious teaching pieces of intermediate grade. Just recently Mrs. Preston has begun to write in the earlier grade. This little book is a collection of a number of short first-grade pieces. They may be used as the very first pieces by any young student, or they may be used to supplement any instruction book. They start out in the five-finger position, after middle C has been located, and at the beginning only one hand plays at a time. The book works up to the point where the students play melodies with both hands regularly in a methodical way. The special introductory price in advance of publication is 35 cents per copy, postpaid.

**THE SHEPHERD**  
MUSICAL PLAY FOR CURRICUM  
By MATTHEW BIANCHI

This is a short opera in ten numbers. These numbers are so arranged that diners may be used with at least half of them. Although in three acts, the music is very short, consuming only an hour and one-half in production. The libretto is based upon two of the Aesop fables. Miss Will work is too well known to call for extended comments. We can recommend this play.

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**ALBUM OF CROSS-HEAD PIECES—PIANO.**.....50c.  
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## COMMENCEMENT MUSIC

Now is the time school music supervisors and teachers turn their attention to the selection of suitable music for the graduation exercises, or commencement program. We are prepared this year as never before to render expert assistance in making selections and our incomparable catalog is rich in suitable material.

Those wishing to have us make up selections for them need only write a letter telling the grade of work desired, the vocal combinations available and any other information they think would be of assistance. Their request will be given into the hands of a trained music clerk, there receive prompt, individual attention and a selection of music sent, any or all of which may be returned if it does not prove satisfactory.

For the convenience of those wishing to make their own selections, we have issued a folder entitled "Commencement Music" which will be sent upon request. The following numbers published during the past year are especially appropriate.

**FOR MIXED VOICES**  
The Slave, H. P. Hopkins.  
Four Indian Songs, Thurlow Llewellyn.  
Trees, a Sister of Mercy.  
Chant of the Cors Garlands.  
The Doro-Lodge.  
The Doro-Lodge, a Tepee Poet.

**FOR SOPRANO, ALTO AND BASS**  
Sunshine in Rainbow Valley, Bernard Hamilton.

**FOR THREE PART TREBLE VOICES**  
My Arcady, A. P. Fisher.  
Trees, a Sister of Mercy.  
Preparatory Exercises in Duet.  
Volin-O, SEVIE, or 9.....35c.  
SUNSHINE, THE—MUSICAL PLAY—THEODORE.....35c.  
STORIES TO SING TO—PIANO—PRESTON.....35c.  
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TWENTY-FIVE PRIMARY PIECES—WATSON.....35c.

**FOR TWO PART TREBLE VOICES**  
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